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LITERATURE.

The Reconstruction of Europe. By Harold Murdock. (Longmans.)

The third volume of Mr. Fyffe's *History of Europe*, as we lately pointed out in a review of that book (Academy, March 29), dwells chiefly on the political aspect of events in Europe from 1848 to 1878. Mr. Murdock has made the military side of the same period the main part of his work; and, though he has noticed the great movements of Germany, of Italy, of Hungary, and of France, he has devoted special care to the gigantic contests which have been marked features of this grand age of trouble. His volume has merits from this point of view. It shows little knowledge, indeed, of the art of war, and it is disfigured by that worship of mere success, too characteristic of most of those who have described the campaigns of 1866-70; but the narrative, for the most part, is clear and good, and the battle pieces are well drawn and graphic. Occasionally, too, the political sketches are valuable, and show study and thought.

The principle of despotism, Mr. Murdock remarks, seemed enthroned on the continent in 1852. Louis Napoleon had restored the empire in France; the shadow of the power of Nicholas darkened central Europe; Austria was supreme in Germany, in Hungary, and throughout Italy; the national movement had failed at Frankfort; and Prussia had returned to an autocratic government. Mr. Murdock, however, in his democratic faith, keeps out of view the important truth—the cardinal fact of these years—that the reaction towards absolutism and the rule of force was due to the anarchy and the wild extravagance of revolution in 1848-9; that movement had right and strength on its side, but it wanted true leaders, and it proved worse than fruitless. Mr. Murdock makes Louis Napoleon an object of scorn and ridicule throughout his book; the life of the emperor has yet to be told, and it is ignoble to cry down the fallen and the dead. But he is essentially wrong, though superficially right, in laying the Crimean War to his charge. His narrative of that eventful conflict, though savouring too much of Mr. Kinglake's book—a mischievous and fallacious history—is worth reading, and deserves attention. It is, on the whole, a tolerably good epitome of the first great war since the fall of Napoleon. In this, however, as in other parts of his work, Mr. Murdock shows that he has not studied war. He does justice, no doubt, to the defence of Sebastapol, to the heroism of Komiloff, and to Todleben's powers; and he points out correctly that the flank march after the Alma was thoroughly false strategy. But he does not indicate how, almost throughout, the dispositions of the allies were faulty; how the plan of attack at the Alma was misconceived; how the surprise of Inkermann would have been fatal but for the constancy of the British soldier—that mighty force which has redressed the errors of generals from Agincourt to Waterloo; how the siege, on the whole, was not well conducted; and how success was attained at last by mere brute force, not by skill in command. The Crimean War, in fact, does no credit to the capacity or the organisation for war of the two leading powers of Western Europe. This was largely the result of the long peace; but it certainly proves that the troops of the West are superior in the field to those of Russia. On the whole, Mr. Murdock, we think, gives too high praise to the Russian chiefs. He sneers at Louis Napoleon and extols Pélissier unfairly, as Mr. Kinglake does; and he is not just to Lord Raglan, or to the British army. Lord Raglan would have mastered Sebastopol after the Alma but for the death of St. Arnaud. The British army succumbed, as it did at Walcheren; but it fought as it did at Blenheim and Waterloo.

The Crimean War seriously weakened Russia, and greatly reduced her European influence, especially as Austria had declared against her. One of the chief results of the contest was to bring Sardinia into alliance with the West, and indirectly to strengthen the cause of Italy, which, after Novara, appeared hopeless. Mr. Murdock comments on the policy of Cavour; but he hardly does justice to that great genius, the ablest, perhaps, of modern statesmen. The immense superiority of Cavour is this, that he raised Italy into an independent state, not by perilous war or violent means, but through profound and far-sighted wisdom; how he controlled and directed Louis Napoleon, and made Garibaldi promote his ends, is a specimen of simply perfect statecraft. Probably Mr. Murdock does not like to realise, but history must record the fact, that Italy became a nation, not owing to the Mazzinis and enthusiastic dreamers, but because Victor Emmanuel was an able king, and one of her sons was a real statesman; had she followed the leaders of 1848-9, she might still have been in the bonds of Austria. Mr. Murdock gives us a fair account of the days of Magenta and Solferino, but he is not just to Louis Napoleon; and he does not dwell on the false strategy of the war, the inaction of Gyulai worthy of Mack, and the flank march from Genon to the north, a movement, Sir William Napier remarked, which proved Napoleon III. to be no general. Italian independence perhaps led to the rise of Prussia, after 1859; it certainly weakened Austria and encouraged her rival. Mr. Murdock has given us an interesting sketch of Bismarck; but the revolutionist of "blood and iron" seems to us very inferior to Cavour. He certainly befooled Napoleon III., and he outwitted Austria in the Danish war; but we much doubt if he had a settled policy before 1864 or 1865; he exasperated Germany in 1866; and he risked too much when he defied Austria and the Federal League before Sadowa. That campaign proved the military strength of Prussia; but Bismarck could not be assured of this; and the fact, indeed, was not even suspected in Europe. If the ascendancy of Prussia is due to her army, this was the work of the king and of Roon and Moltke; nothing was due to popular movements or leaders. Indeed, Prussian Liberals fiercely opposed the military reforms that had done such wonders; and if Germany, like Italy, has become a great state, this has been accomplished by taking a course the opposite of that taken in 1848-9.

Mr. Murdock chimes in with the worship of fortune in extolling the Prussian strategy of the campaign of 1866. The invasion of Hanover, of Hesse, and of Southern Germany, was ably planned and ably directed; but you must blot out the deeds of Turenne and Napoleon before you can praise the operations against the Austrian army. The celerity, it has been said, of the Prussian movements excuses the dissemination of three armies along an immense and divided front, and the concentric advance, at wide distances, on Gitschin, within the reach of the enemy; but this is a misconception of the facts, and the apologies that have been made are mere sophistry. The Prussian armies were not "mobilised," and in their false positions, until the second week of June; the army of Benedek, about equal in numbers, was, at that time, in the north of Moravia, and ready to make an offensive movement; and a great chief would, in these circumstances, have advanced into Saxony, through the Bohemian hills, have shattered to pieces the weak Prussian centre, and have placed his enemy in Silesia in the extreme of peril. Even if Benedek had not taken this course, he could have been at Gitschin, with the mass of his forces, before the Prussians could have attained that point; he was at Olmüz on June 17; Prince Frederick Charles and the Crown Prince did not enter Bohemia until some days afterwards; and in this position he could have stood between divided foes endeavouring to unite, the most favourable position a general can hold. The strategy of the Prussians was, in truth, so faulty that, though Benedek threw every chance away, directed his army wrongly, and wasted its strength, still, even as late as June 28, he was in force between the two Prussian armies, and ought to have struck them right and left; and he retained this advantage up to the last moment, when he took his stand in the field of Sadowa. It is idle to praise the dispositions made by the Prussian commanders in this great battle; Prince Frederick Charles was for many hours exposed to immensely superior forces. Had Benedek been a man of resource, he ought to have crushed the Prince even with his beaten army by a determined movement across the Bistritz; and, in that event, the army of the Crown Prince, which reached Chlum only in the afternoon, would have been, not victorious, but involved in defeat. It is difficult to believe that Moltke was the real author of these operations. What deserves admiration on the Prussian side is, not the direction of the forces in the field, but the marked superiority of the Prussian army, and the great pains taken after the war had closed in removing defects that had appeared in it. In justice, too, to Benedek, it should be said that, feeble and timid as his conduct was, his army was not to be compared to that of his foe in mechanism, in arms, or in moral power,

and it was filled with discontented and unwilling soldiers.

Fortune favoured the policy of "blood and iron." Austria ceased to control the affairs of Germany; and Prussia became the chief German power, with military resources nearly doubled, and at the head of a cluster of vassal states. Mr. Murdock makes merry over the French Emperor and his bootless attempts to gain a "compensation" for the enormous increase of Prussia in strength. He certainly played a ridiculous part, and was outwitted and baffled by Bismarck; but history has yet to say whether trifling with France was far-sighted and really wise conduct. Napoleon III. was perfectly right in endeavouring to augment the French army. He saw that danger was at hand from Prussia; but he was crossed and thwarted by a most foolish faction—a circumstance which Mr. Murdock omits, for it is discreditable to French popular leaders. France declared war, when war came at last, against the wish of the ill-fated emperor; but the provocation was due to Bismarck, and time must decide whether this was statesmanship. The French army, though by no means so bad as Mr. Murdock says that it was, was hopelessly inferior to its foes in numbers; its organisation, too, was faulty; and it was caught by the Germans when in false positions, and when ill prepared for a tremendous conflict. We have no space to refer to the great war of 1870. Mr. Murdock has fairly described the battles; but he does not appreciate the combinations in the field, or the general direction given to events He does not notice, for instance, that the paramount cause of the awful reverses of the imperial army from Wissembourg to Metz and Sedan was the sacrifice of military rules to politics; but for this the emperor would not have fallen, and France need not have signed the Treaty of Frankfort. It is curious that, in describing this part of the war, he ventures to make a defence for Bazaine; but the marshal was alike an incapable chief, a miserable intriguer, and an unscrupulous traitor. Mr. Murdock does justice, in the second part of the war, to the energy and organising fame of Gambetta, and to the noble efforts of the illustrious Chanzy; but from first to last he has not brought out the real merits and defects of Moltke in the general direction of the German armies. Indisputably, Moltke made many mistakes. Had Napoleon stood in the place of Bazaine, Moltke would have rued the operations round Metz; and the advance on Paris was a grave error due to Moltke's contempt of the French character. Nevertheless, Moltke is a real chief; his march to Sedan, and the measures he took when he found himself committed to the siege of Paris, and when he had to cope with the national rising of France, were those of a captain of a very high order. It is believed that his was the ruling mind which required the cession of Alsace and Lorraine. If Bismarck set up this trophy of conquest, time again will tell whether this was prudent. The "reconstruction of Europe," which is the title appropriately given to Mr. Murdock's book, has led to a united Italy and a nearly united Germany; it has raised Christian races under the rule of the Turk in Eastern Europe from ignoble bondage; and it has contributed, on the whole, to the welfare of mankind. But it has left France brooding over schemes of revenge; it has turned the continent into an armed camp; and it may bring on an alliance between France and Russia of evil omen to the cause of progress.

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Of the Sacred Poems not much need be said. They reveal a genuine lyrical gift, and contain verses here and there which deserve to be remembered. They are fragments of great promise, but their author gave no sustained or deliberate attention to poetry; and his poems are valuable now, not as poetry, but as autobiography, as revealing the strength and delicacy of the poet's spiritual life.

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To indicate with any minuteness the teaching of the book would take too much space—it is emphatically of the sort which defies summary; but we may notice generally that the preacher is thoroughly in touch with the spirit of the times. He feels the urgency of the social problem, telling us that "it would seem as though civilisation exuded misery," and denouncing the indifference of "the most impenetrable and immutable of all religions—the religion of the unthinking, well-to-do, and respectable." He will not allow religion to be less than life, and insists that Christianity can live only if it can do for the nineteenth century what it did for the first: "its strength lay in its spiritual force; in an age of misery it gave men hope, in an age which stood aghast at its own viciousness it gave them purity, in an age of conflict it gave them brotherhood." In every sermon we are struck by the spiritual energy of the preacher—his earnest identification of himself with his listeners; his strenuous insistance on the practical and personal character of real religion. "It is in the prose of life," he says, "rather than its poetry that the work of religion lies," and it is by the destruction of "the old Adam of idleness and arrogance and intolerance" that we become converted. It is singular that indolence should be so constantly and so feelingly denounced by one whose industry was so immense.

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nearest his heart, and they convince us that a few more years of life would have made him a great spiritual force in the Church and nation he loved. We have lost a prophet, not merely a teacher.

Ronald Bayne.

The Heriots. By Sir Henry Cunningham. In 3 vols. (Macmillan.)

This is a work of genius. It tells the adventures of a poor and beautiful girl, launched by an unscrupulous woman of fashion upon the shoals and whirlpools of London society; of the temptations which beset her, the false lights that led her into peril, and the self-discipline by which she emerged safe. Sir Henry Cunningham brings to his task a practised hand, and a wide and sympathetic knowledge of life It is the old pathetic story of youth at the cross roads, with the old, old choice before it, between the path of duty and the ways of worldliness. Olivia Hillyard is the female counterpart in our day of the Arthur Pendennis of fifty years ago. But Sir Henry Cunningham, with a true perception not only of the proprieties but also of the actual facts of modern society, makes his heroine a better and nobler human being than Thackeray's poor hero proved.

The story unconsciously challenges comparison in several respects with that masterpiece of English fiction. Both novels have, as their background, the idyll of an English country home. In both the principal figure passes from a station of moderate worldly comfort into pecuniary straits. The necessity of making their own way in life is the touchstone by which the leading characters in each of the novels are tried. In both, the battle with temptation, and with all the ignoble motives which tarnish life, is fought out amid the distractions of the London world. Thackeray lamented that since the days of *Tom Jones* no English author had ventured to truly portray a young man's life. He accordingly painted Arthur Pendennis in as comparatively realistic colours as he dared. Even thus toned down for the home market, the picture is not altogether a pleasant one. Sir Henry Cunningham has, with the insight of genius, perceived that it is still possible, without shocking British proprieties, to depict a young English lady as she really is. From the beginning to the end of his book there is not a page of twaddle, or a line of cant. We follow his heroine with interest, with admiration, with fear. But we lay down the third volume with the feeling that the story of an English girl's life, even if eclipsed for a moment by temptations to worldliness, can still be honestly told without bringing a blush to any cheek.

Those who are accustomed to Sir Henry Cunningham's earlier manner will expect to find everybody in his book somewhat wittier and a great deal more amusing than they would be in real life. This temptation to be excessively clever seems indeed to be the failing from which the more laborious and *recherché* order of novelist is seldom able to free himself. Whether in the parched Indian station of Dustypore, or amid the serene official altitudes of the Coeruleans, the agreeable people to whom Sir Henry Cunningham introduced us were all also so abnormally amusing that we missed that sense of simplicity which is the note of true genius. It is a blemish to which, considering the deluge of dull fiction that is daily poured down upon the world, it may seem hypercritical to object. In his present novel, however, Sir Henry Cunningham has been on his guard against his besetting foible. Nobody is wearisome in it, but a fair proportion of his characters are reasonably commonplace. He has in this way produced a higher effect of light and shade, and of the contrast between average mortals and the brilliant exceptions, than can be found in any of his previous books. The Heriots leave us with a large circle of new friends, whose acquaintance it has been a privilege to make, and many of whose sayings it is pleasant to remember. Our only objection is that too many of them are still too clever.

Several of the characters may fairly claim to be original creations in English fiction. The sketch of the old lady, not too rich or highly placed but, by the force of her own friendly and shrewd intelligence, the centre of a most agreeable coterie, is admirable. Many of us must remember a genial *salon* of this sort, and will agree with Sir Henry that no circle is complete without its cheery invalid. But I think few of us have ever found the charm which attracted us so well set forth as in Sir Henry's description of old Lady Heriot's drawing-room.

"It was a most amusing place. Lady Heriot's privileges as an invalid warranted just enough disorder to enhance comfort and banish the possibility of stiffness. Old age, like other infirmities, may, in skilful hands, become an element of social success. People came to see Lady Heriot in compliance with her petition to take pity on an old woman whose infirmities debarred her from the pleasures of the outside world. They invariably found a cheerful hostess, better posted up than themselves in current gossip, longing to know of what was going on in the world, and quite prepared to meet them half way in being amusing and amused. Lady Heriot had not lived all those years for nothing; she had known a host of people all the time her husband had been in Parliament, some of them already beginning to be historical. She remembered a story, and knew how to tell it. Her five o'clock tea was a most popular beverage; and quite a little crowd would gather to drink it. So it came about that, in the course of the afternoon, a great many nice people dropped in, and left a small residuum of wit behind them. It is a great thing to know a house where the hostess is always at home, and always delighted to see you. There were several elderly gentlemen who would have considered a Sunday in town exceptionally ill-spent part of which had not been passed by the side of Lady Heriot's sofa. Stonehouse, the distinguished Queen's Counsel, M.P., who had no leisure for ordinary society, managed to forget his briefs and his clients, and unbent his great intellect under the soothing influence of Lady Heriot's companionship. Mr. Pygmalion, a power in the world of art, was well pleased to convey to her the latest gossip from the Royal Academy. Dr. Crucible deserted his favourite arm-chair at the Athenæum in order to bring an amusing book or expound the newest theory that stirred the philosophic world. Now it would be Lord Melrose, an accomplished ex-diplomat, untiring collector and retailer of every form of social curiosity; now Desmond, an Irish dean, providentially supplied with a never-failing cruse of excellent stories at his countrymen's expense. Even young Mr. de Renzi, the brightest of rising political stars, who was in great request, and capable of giving himself airs with common mortals, never showed them to Lady Heriot, but would come and spend a pleasant half-hour, and take real pains to be amusing. Lady Heriot's panegyric on her sofa was, Olivia felt, extremely well-deserved."

The question as to how far it is fair to an author to give the plot of his novel forms a fine point in the ethics of reviewing. My own opinion is clearly against it. Nor, indeed, would it be possible to summarise the story of The Heriots without blurring the hundred careful touches which will be found throughout the book. One comes to the conclusion, however, that if, as Lady Heriot says, "the trade of being an old lady is not such a bad one," the profession of a young beauty is a very arduous business. The final complication of Olivia's life can only be solved by a resolute answer to the question, "When is a girl justified in breaking off her engagement?" The orthodox answer with which we are so familiar is, "When she discovers something wrong or unsuitable in her *fiancé*." No small part of the interest of this book arises from the presentment of another aspect of the question. For after all a girl may know as little of her true self as she does of her lover when she becomes engaged to him. Sir Henry Cunningham leads up to this question with a delicate hand, and in the end produces a situation worthy of a dramatic artist of the highest class.

"'Perhaps,' says Mrs. Hazelden, 'the first man a girl knows is generally the beginning of her disillusions.' 'Possibly,' retorts De Renzi. 'The fate of humanity is disillusion. Young ladies must be disillusioned like the rest of us. Men may be Nature's humble instrument. It may correspond to the acute form of it, which they themselves experience when they enter public life.'"

Sir Henry Cunningham has studied young ladies to advantage. We think it quite natural that a man's head should be turned by an early success, and that he should do many foolish and worldly things under its momentary influence, without being deteriorated by them in the long run. But there is a sort of tacit understanding that girls should either be above the indiscretions of sudden success, or that their nature must permanently suffer from them—in short, that a young beauty in the first flush of her triumph should either retain all the charms of unconsciousness and simplicity, or that she should become a worldly little person of the unhesitating type. It is one of the weak points of fashionable fiction that it usually portrays women in extremes. Sir Henry Cunningham touches off the feelings of his heroine, when suddenly shot from her rustic obscurity into a coruscation of success, with a more delicate hand.

"How do matters stand with a young girl," he says, "when she first discovers that she wields a spell which stronger natures than her own obey—which makes her a force among her fellow-mortals—when she knows that she is no longer insignificant—when it dawns upon her that someone admires her, delights in her, finds in her something more charming than in others? It was, Olivia felt, a disturbing revelation. A new world had suddenly opened upon her, full of exciting possibilities."

Very fine, too, is the chapter in which Olivia realises her social success at its real value. All the pleasures which fashion can give, the highest material triumph which to a girl it can bring, Olivia had enjoyed with the fresh capacity for enjoyment that youth alone possesses. Here are the two sentences with which Sir Henry Cunningham closes the chapter of disillusionment:

"'Little do men perceive,' says Bacon, 'what solitude is, how far it extendeth. For a crowd is not company, and faces are but a gallery of pictures, and talk but a tinkling cymbal, where there is no love.' Of this sort of cruel, loveless solitude Olivia's gentle soul was now becoming painfully aware."

Our author has also his deeper notes. There are few touches of pathos in modern books more tender than his words of Requiescat over the child in whom the worldly uncle, and his still more worldly wife, had centred their unscrupulous ambition:

"In that little coffin lay the object of all Valentine's busy life, his eager contrivance, his restless energy. For him he had toiled, for him he had plotted, for him he had sacrificed things once dear to him, which only so transcendent a sacrifice could claim. He had silenced conscience; he had tampered with honour; he had forfeited his friend's esteem, his brother's love. Now all was over. Nothing remained to wish, to hope, to labour for."

The book is full of good things. It is impossible to turn over a few pages without coming on half a dozen shrewd sayings, which pack away the maximum of reflection or experience in the minimum of words. I am an easy-going reviewer, and read a novel for my own pleasure rather than for the benefit of the public. So not having marked Sir Henry's *bon mots* as I went along, I take a few at random, by no means the best. Olivia, at a certain crisis in her career, looks "like a young rebel angel of a determined order.' "Like him!" says Olivia of a certain famous man of the world, "like eyes of blue steel, cold, cruel, hard! the smile of Judas, the sneer of Mephistopheles." "There is no more effectual estrangement," observes our author with regard to a little American lady's audacious talk—"there is no more effectual estrangement than a difference of taste in jokes." "As if," says Florian regarding another lady's bare shoulders and diamonds, "they imagined 'meretricious' to be the feminine of 'meritorious.'" "It was broader than it was long," says the same critic of a young guardsman's too lively Palais-Royal *chanson*, when it was encored as too short. "It was broader than it was long—the fashionable shape for comic songs." "Gratitude," remarks De Renzi, when a young lady asks him to be content with that form of affection—"gratitude is but the ghost of love" These and a score of other apothegms catch my eye in glancing over a few chapters in the last volume. There are touches here and there worthy of Thackeray. "I set him," says Lady Eugenia of her true-hearted son in their hour of distress—"I set him against a thousand misfortunes and am thankful."

I hope many other readers will derive as much pleasure as I have received from the perusal of this book. They will find the plot interesting and sustained to the end. Sir Henry Cunningham is a master of refined and scholarly English, and he lavishes a store of experience and a wealth of wit upon his work, very refreshing in these days of the hasty slip-shod novel.

W. W. Hunter.

An Artist's Tour: Gleanings and Impressions of Travels in North and Central America and the Sandwich Islands. By B. Kroupa. (Ward & Downey.)

Mr. Kroupa, in spite of his Magyar-looking name, is an Englishman who has lived long in Scotland, and who, before beginning the extended journey of which the most striking incidents are described in this handsome volume, had passed much of his time in Canada.

These earlier travels are merely indicated. For the tale of his seven years' roamings—across the American continent, then to the Hawaiian group, back to California, south to Arizona, from the sea coast of Mexico south to Panama, thence to New Orleans and Havanna, and finally northward by way of the Southern States to Canada—commences at New York. This route, from a geographical point of view, is not a new one. All its familiar features have been described a hundred times, and Mr. Kroupa makes no pretentions to be more than a tourist with a professional knowledge of painting. If, however, fifty men endowed with ordinary intelligence and a capacity for telling what they saw journeyed on the same forenoon from London to Staines, their narratives would all differ and all contain incidents unnoticed by their fellow travellers.

Accordingly, though it is difficult to say in what respect the latest sketches of what—with the exception of the Arizona trip in a "prairie schooner," and the ride in Northern Mexico with Navajo Indians—is now a beaten track, is fresher than his predecessors, his book is unquestionably worth reading, even by those who have already skimmed the pages of a library of similar volumes. One reason for this is that America is always changing. Ten years in the West is like a cycle of Europe; so that the man who revisits the places he knew in his youth seems to the newcomers like one risen from the dead. Another advantage Mr. Kroupa has over the ordinary "globe trotter" is that he was in no hurry. For a trip usually accomplished in a few months occupied him as many years; so that first impressions, sharp though indeterminate, were corrected by more mature experiences, and the vague notions picked up from the man in the car and the man in the steamer had time to crystallise into the well considered statements with which his pages abound.

But the interest of this "Artist's Tour" centres mainly in the artist himself—in the unconventional, often humorous, always shrewd, and occasionally picturesque descriptions he supplies regarding what he saw and did. Mr. Kroupa avoids the diary form. He has removed the scaffolding before he introduces his handiwork to the public. Dates are markedly absent from his pages, and indeed we can only gather from the context an inkling of the period about which he started on his rovings. But we are never wearied with personal details as to what he ate and drank, nor with paraphrases of guide books; and, unlike the imitators of Captain Burnaby, patent pills are not by him accorded the immortality of print. Hence, from first to last the volume may be read with interest. For the writer is a modest narrator who never strains after effect, and has a way of his own in telling his quiet quaint story. His account of the present condition of the Mormons is useful; and, like every one else, he is pleased with California and charmed with the Sandwich Isles. But excellent though his description of the stock scenes in California are, the chapters narrating his experiences through Arizona, and in the company of those "tinkler loons" the Navajos, must be pronounced the most novel. Nor ought we to omit his notes upon Panama, which he explored on foot—and caught fever for his pains—far off the usual line of travel across that isthmus. In a book which contains little chaff, these pages will be found to contain the greatest amount of wheat; while the thirty-four illustrations, nearly all from the author's paintings, are capital specimens of one of the many photographic processes which are so rapidly superseding wood engraving.

Altogether, it is difficult to recall any travel talk not entitled to the rank of geography which is so satisfactory, and not many more pretentious narratives of explorations in new lands written in so inoffensive a manner. As a rule, Mr. Kroupa is accurate beyond the want of unscientific travellers, and seldom errs—even in his natural history. Yet here and there he falls into trifling mistakes, which he would do well to correct when a second edition is called for. Gold, for instance, was not first discovered by Captain Sutter at Coloma in 1848 (p. 31). The actual discoverer was James Marshall, who was cutting a mill-race for that old officer of Charles the Tenth's Swiss guard whom I am old enough to remember in the halcyon days of California. It is still further from the truth to affirm that the red wood is the same as the "sandal or Brazil wood" (p. 41), while its range is not to Mendocino, but to the most northern limits of the State, though De Candolle is utterly wrong in giving Nootka Sound as a habitat—a ridiculous blunder perpetuated without any excuse in the last edition of the *Encyclopaedia Britannica*. It would have been as correct to describe the palmetto as a native of Surrey. As the ample materials for its history now in existence might have taught the writer of the notice, forests of the redwood do not even extend into Oregon. Again (p. 57), "the Americans" did not adopt "the name *sequoia gigantea*" for the tree described with dubious taste by Lindley as *Wellingtonia* because it had been so dubbed by "a French botanist who visited and described these trees as early as 1854." It was Decaisne who established the generic identity of the "big tree" and the redwood, and therefore suggested the cancelling of the genus *Wellingtonia*. But he never either "visited or described" the species; and as his paper was published in 1855, while Lindley's appeared in 1853, even had there been any dispute over priority in nomenclature—which there never was—the English botanist would have had the first claim. The Buddhists might perhaps also protest against Mr. Kroupa characterising the Chinese as pagans with "gods" in their "Pantheon"; and a good

many people who helped to erect it may object to the "English residents of Honolulu" (p. 171) arrogating to themselves the sole credit for the monument to Captain Cook in Kealakeakua Bay. These slips are nevertheless of no great moment, except to specialists. And specialists, we have seen, are not infrequently "viri qui docent quod non sapiunt"—in Encyclopaedias and elsewhere.

Robert Brown.

VINET AS A LITERARY CRITIC.

Etude sur Alexandre Vinet critique littéraire. Par Louis Molines. (Paris: Fischbacher.)

M. Molines has set himself the task of summing up Vinet's ideas and the principles of his literary criticism. He has done this with care and in detail. Although he has purposely abstained from biography, he gives us glimpses of Vinet's life in extracts from his correspondence with Emile Souvestre and Sainte-Beuve. What is thus shown makes one wish that more place had been allowed to personal matters. Vinet's literary companionship with Sainte-Beuve during the year which that distinguished writer spent at Lausanne is a fact, and an important one, in the history of French literature. The special note of his criticism is that it is a fruitful, a productive criticism. His literary judgments, according to Sainte-Beuve, "touch secret places" in the hearts of those he judges and "suggest serious thoughts." A writer criticised by Vinet learned to know his real self.

There are things said, and things left unsaid, by M. Molines (notwithstanding the merits of his book) which make one feel that he has not perceived the real charm of Vinet. He is at great pains to show that Vinet was original—that he owed nothing to personal intercourse with contemporary writers; and he falls into the error of representing him as a man influenced by books and not by persons.

"J'incline à croire qu'en réalité la seule influence étrangère qu'il ait subie est celle du livre."

Vinet lived with his books, but he was not bookish. An extract from one of his letters to Sainte-Beuve, which M. Molines has quoted in another place, shows in what spirit Vinet read:

"Quoique vous m'accusiez avec douceur de juger des hommes par leurs livres, je veux bien vous donner lieu de me le reprocher encore, et vous avouer que c'est *votre pensée intime, votre vrai moi*, qui m'attache souvent dans vos écrits."

M. Molines finds fault with Vinet for having "made himself too little" and declined opportunities for practical influence.

"On regrette de le voir se soustraire aux charges, on pourrait parfois dire aux obligations que lui imposait la confiance de ses amis. Il refuse la place de directeur de l'instruction publique dans le canton de Vaud; il refuse la place de professeur à la Faculté de Montauban que lui offrait M. Cousin; il refuse la direction du journal *Le Semeur* en alléguant son *incapacité*."

Vinet gave this reason for his refusal:

"En me transplantant on m'effeuillerait, et l'on serait tout étonné de n'avoir plus entre les mains qu'un arbre sec."

Such words give life to the page on which they are written. There is a sympathy which it is impossible to withhold from beings that will not bear transplanting. Vinet spent his first and last years in his native city of Lausanne. He enjoyed the happiness so touchingly expressed by Mme. de Staël of ending life amid the scenes where it began:

"La tombe rapprochée du berceau semble placer sous le même ombrage toute une vie; tandis que les années passées sur un sol étranger sont comme des branches sans racine."

M. Molines complains that Vinet "is not appreciated in France as he deserves to be"; and he mentions the three reasons given by M. Schérer for such want of popularity—"Vinet was a foreigner, a Christian, and a Protestant." Unpopularity is a peculiar thing, for which three reasons are too many; one is enough. That Vinet was a foreigner was no reason for his being unpopular in France. As a matter of fact, French literary and philosophical innovators in search of a name to conjure with have held up names of foreigners—Voltaire that of Newton and Locke, Victor Hugo that of Shakspere. Vinet was a Protestant, but no sectarian; and it is not the doctrine but the sectarian spirit of Protestantism which offends the feelings of Frenchmen. In a letter to Chauteaubriand he says:

"Je suis protestant, il est vrai, mais dans un sens si général, si peu historique, que je ne me sens étranger dans aucune enceinte lorsque j'y retrouve cette foi en la charité divine, ce recours au mystère de l'incarnation, et cette bonne volonté du repentir, qui sont la consolation, la couronne, et l'humble triomphe de notre existence foudroyée."

And Sainte-Beuve says that Vinet was "the most sympathetic of Protestants."

Vinet was a Christian; so was Pascal, and yet Pascal has had more editors during the present century in France than Voltaire. But Pascal, though in his latter years he became a recluse, imbibed in his youth the Parisian *esprit de société*, when he lived and exchanged ideas with men of wit and gallantry. Vinet remained what Pascal might have been had all his life been spent in a provincial city. Small countries, with great neighbours and a common language, acquire a taint of provincialism. Provincialism was the real cause of Vinet's want of popularity in France.

What did Vinet really wish for—admirers or readers? An author who reaches the stage of popularity loses better readers than he gains. There is too much of him in circulation. People think they know him too well to read him. He is quoted and misquoted till his words are emptied of their sense and meaning, and what survives of him is a name. Vinet belongs to a class of writers who will always find readers, because they will never attain popularity. He likened himself to a tree that could not bear transplanting; and he has among writers the virtues of mountain plants that will not thrive in the air of the plain. He was a loveable man; there was in his companionship a moral tonic that refreshed men of the most various intellects, and a few of the best French spirits in every generation will turn to Vinet for refreshment.

William Markheim.

NEW NOVELS.

Dulcibel. By Gertrude M. Hayward. In 3 vols. (Hurst & Blackett.)

Claire Brandon. By Frederick Marshall. In 3 vols. (Blackwood.)

The Lloyds of Ballymore. By Edith Rochfort. In 2 vols. (Chapman & Hall.)

The Captain of the "Polestar," and other Tales. By A. Conan Doyle. (Longmans.)

Mrs. Danby Kaufman of Bayswater. By Mrs. Mark Herbert. (Digby & Long.)

Fair Phyllis of Lavender Wharf. By James Greenwood. (Bristol: Arrowsmith.)

By the World Forgot. By E. J. Clayden. (Frederick Warne.)

Dulcibel is a novel which takes a good deal of reading. It is one of the many testimonies our modern fiction affords to the influence exercised by Browning on his generation. The author, without being a great creative genius, has contrived to seize upon some tolerably distinctive types of character and to analyse them well. It may be objected that her task is the easier for the simple reason that the characters are so distinctive. The laughing careless Christopher Jocelyn—without an atom of real character, "a nature so made up of broken lights and shades that the strong force of contrasting traits was lost in their abundance," but a universal favourite, and bound to win in any game of love—no doubt has his counterpart in real life. So has his rival, Arthur Scudamore, the local squire, who, being gifted with clever brains and artistic tastes, fails to win the sympathy of his country neighbours and assumes an attitude of Byronic cynicism little in keeping with his really warm nature. Dulcibel Carwinion the heroine, brought up, in companionship with her brother Michael, to a stern sense of self-reliance, owing to the gentle weakness of her father, is neither an unnatural nor unlovable person. But where typical developments are so strongly marked there is less difficulty in creating vivid contrasts than where, as for instance in some of George Eliot's novels, the analysis of commonplace characters is an especial feature. However, we must not quarrel with Miss Hayward over what is really a very good novel. She is at fault, perhaps, in allowing her interest in her own creations to run away with her; for it is not every novel-reader who cares to pursue deep studies through three volumes. On the other hand, the studies are decidedly artistic in execution; and the author's style exhibits an aptitude in choice of metaphor and a power of sympathetic description which place her book on a high level of merit. More care might have been exercised in verifying some of the quotations that head the chapters. Horace, for instance, never wrote "*poterisse* nasci *madre* pudenda" (vol. i., p. 172).

If Christian names count for anything, the author of *Claire Brandon* should be of the male sex. In that case, all that can be said is that his manner of writing conceals the fact wonderfully well. Mere prolixity, though a tolerably frequent characteristic, is not, indeed, the exclusive property of lady novelists; and it is possible that the industrious attention paid in these pages to realistic minuteness, the exhaustive parade of sorrow's vocabulary, and

the exuberance of petty detail in the love scenes—kissing and all—may be the work of a man. But the conception of the heroine, a young lady of somewhat narrow-minded obstinacy, who makes not only all men but all womankind her slaves, is distinctly feminine; nor is it easy to imagine that any one but a woman would have imputed moral crime to George Brandon, who, in the absence of legal proof of the legitimacy of his brother's daughter, lays successful claim to the family estates. There is no lack of cultivated thought in the pages of *Claire Brandon*, and, apart from its unnecessary length, it is not a badly conceived novel in respect of plot. It faults seem mainly due to crudeness and inexperience in writing. The dialogues want mending. They are like professorial lectures. Every abstract term under the sun is trotted out for definition and discussed in polished essayist style on the spur of the moment by ordinary society loungers. The characters also want mending. They start with a certain amount of individuality, which in many cases they quickly lose and become a mere reflex of the writer's own mind. And surely the inanities of Lytton and Disraeli at their worst are more than parodied by a writer who, in the absorbing moment of a love declaration, can represent his hero and heroine as finding time for talk like this:

"Then, sweet Claire, remember ever that Nature, who is love, looked on us and rejoiced when we told our love to each other and to her."

"What a radiant omen for our love!" sighed Claire. "What a tender and undying witness of its birth! How gloriously privileged we are, Conrad, to tell each other our avowal in the presence of such a confidant! Look! . . . Feel! . . . She casts over us the protection of her royalty, the grace of her simplicity, the eternity of her fidelity! In our hours of trial we will remind each other of this enchanting scene, of this incomparable moment, and we will find encouragement and fortitude in the memory of our beginning." &c., &c.

In truth, the sentiments of these two lovers towards one another are, throughout the book, so aggravatingly ecstatic as to encourage in the reader a cynical hope that their married life may produce some compensatory disillusions.

It is impossible to bestow upon *The Lloyds of Ballymore* anything more than that faint sort of praise which is often tantamount to condemnation. As a mere story it is fairly well told; and though of reflective analysis, or startling contrasts of character, or dramatically devised situations, no trace can be found, there is life enough in the descriptions of country scenes and Hibernian peasantry to make the book acceptable to Irish readers. John Lloyd, the leading figure in the first volume, an improvident Irish landlord, is murdered by moonlighters, the assassins being two of his own tenants. The impoverished family remove to Dublin, where young Tom Lloyd, the heir, now a bank clerk, is suspected of a robbery and tried at the assizes. Though acquitted of the charge, he loses his post; and the suspicion attaching to his name has the effect of putting an end for a time to more than one matrimonial alliance, until the mystery is cleared up by the deathbed confession of the real culprit. There is nothing very original in any of this, and little in the execution to lift the book out of a rather dull level of homely mediocrity. Miss Rochfort should, in particular, avoid padding her novel with dialogues largely composed of irrelevant gossip, and with reiterated descriptions of toilet details and the dinner *menu*.

Hardly more than twelve months have elapsed since Dr. Conan Doyle astonished and delighted the world with the narrative of *Micah Clarke*; and when another work by his hand is announced, one rushes to it with eager expectancy. It is no little disappointment to find that *The Captain of the "Polestar," and other Tales*, is a mere *réchauffé* of productions that have already seen the light in various magazines. One looked for a prodigy, and, behold, a potboiler! Apart from this legitimate grumble, there is nothing to be said in disparagement of the stories themselves, which are ten in number, and are, on the whole, of that high class which might be expected of the author. "John Huxford's Hiatus" is delightfully pathetic, and "The Parson of Jackman's Gulch" is remarkable for what might be called in stage phrase a "screaming" *dénouement*. The writer has a tendency to coquette with the supernatural world and unexplained psychical phenomena. The practice is excusable perhaps in short magazine stories, but might fatally discredit a sustained work.

In respect of title, *Mrs. Danby Kaufman, of Bayswater*, may seem to be an imitation of *Mr. Barnes of New York* and *Mr. Potter of Texas*. Though not distinguished by any of the bewildering intricacy of manœuvre and unceasing restlessness of movement that characterise the two latter works, Mrs. Herbert's novel is not without solid merits of its own. Mrs. Danby Kaufman herself is a sort of *femme terrible*, fast in her habits, heartlessly indifferent to her husband and children, and possessed of a bitter tongue and satirical pen which have served to alienate, through fear or disgust, most of her more reputable acquaintances, and even the members of her own family. That a woman of this sort should be brought to shame and repentance at the close of the book is only fitting and natural; but that her expiation should be represented as consummated by her joining the ranks of the Salvation Army is hardly likely to pass for a thoroughly satisfactory ending. The chief interest of the story centres in Ethel Bright, who, as a girl, had been persuaded by Mrs. Kaufman, then Joan Sival, to go through a ceremony of marriage with her brother Jack, and lives in constant dread of her present husband finding out the secret. The tale exhibits considerable originality of conception, and is worth perusal.

Arrowsmith's sensational series, which had the good fortune to be brought into notice by Mr. Hugh Conway's *Called Back*, and which has since been reinforced by more worthy productions, now adds to its list a blood-curdling and thoroughly characteristic story called *Fair Phyllis of Lavender Wharf*, by James Greenwood, the famous "Amateur Casual." It is a narrative which exhibits in happiest perfection the writer's laboriously acquired knowledge of the morality and habits of London's lowest grades of society. Such paragons of murderous ferocity and devilish cunning as are here exhibited to view in the brothers Mungo and Judas Marks, with the feminine complements of the picture, as represented by the elderly hag, Nan Spurway, and the beautiful demon, Phyllis—surname unknown—could only be properly depicted by one who had made the study peculiarly his own. There is no doubt that this is a good shillingsworth—in its way.

By the World Forgot is a very pretty little tale, and Miss Clayden ought to be heard of again as a novelist. The subject is not particularly original—what subjects are nowadays?—but the charm inherent in well-drawn characters is independent of the limited conditions of actual life. And everything here is actual life The well-meaning vicar and his worldly-minded, domineering wife; Mr. Grey, the broken-down literary man, tabooed by the vicarage, and, as a consequence, by local society, on account of agnostic proclivities; his daughter Helen, intellectually—through training a *femme d'esprit*, and socially—through force of circumstances—an *ingénue*; Allan Aubrey, the roving artist—this, it must be confessed, is a little too hackneyed—and many other characters, are people we know by heart. The merit of the novel lies in its treatment, which is rather in the style of Mrs. Henry Wood; and those who like Mrs. Henry Wood will like this imitation.

JOHN BARROW ALLEN.

SOME CLASSICAL TEXTS.

The Birds of Aristophanes. With Introduction and Notes, by W. W. Merry. (Oxford: Clarendon Press.) No lover of the Aristophanic comedy will regret meeting the Rector of Lincoln College in the sacred precincts. As in his edition of the *Frogs*, so here, Dr. Merry shows the indispensable quality of being up to the fun of the thing, as well as to the required scholarship. He can see that the Aristophanic irony permeates the whole piece, and that the gaudy triumph of Peithetaerus at the end is as much a "Rogue's March" to the rogue himself as to the Athenian audience. Wisdom and poetry sparkle in the depths of this torrent of extravagant fun, like the gold in Pactolus; but the solemn political lesson supposed to be enforced by the play has been far too solemnly contemplated and investigated. Viewed as the main object of the drama, it obscures its brilliancy and throws the whole thing out of perspective. There is a lesson—a sound and solemn one—in the career of Falstaff; but fancy taking it from that point of view throughout! It was, we suppose, necessary to thrash out anew the much-thrashed straw of Süvern's essay; but Dr. Merry, as might be expected, does so briefly (Introd. pp. 14-18), recognising that characteristics and foibles, not incidents and expeditions, are the butt of Aristophanes. The notes seem to us to avoid the extremes—scantiness and superfluity—very well. It is hardly true to say (l. 39) that τέττιγες or cicadas "in no way resemble" grasshoppers, with which they are often confounded. Resemblance there is, though not identity. We confess to an impression that (l. 177) διαστραφήσομαι = "squint" rather than "wring my neck." Some of Dr. Merry's equivalents are extremely felicitous, *e.g.*, l. 1421 "εὐθὺ Πελλήνης, 'straight for Pellene,' a village in Achaia, famous for the manufacture of warm woollen cloaks—as we might say *to Ulster*." Again, l. 298, "the κηρύλος is called κειρύλος, to suggest κείρω, and so point an

allusion to the well-known barber *Sporgilus*. As though we called the bird not a 'dipper' but a 'clipper.' But why so practised a teacher as the Rector of Lincoln should think it necessary to construe the substantives in ll. 527-8, passes comprehension; and the same may be said of such notes as those on ll. 1155-1159. To conspire against the use of the lexicon is to conspire against scholarship.

The Iphigeneia at Aulis. With Introduction and Notes by Clinton E. S. Headlam. (Cambridge: University Press.) Mr. Headlam, with an enthusiasm that sits well on an editor, says of this play that

"in its conception and execution it is worthy of the poet at his best. . . . There is here no trace of falling power or enfeebled judgment. . . . Rarely, if ever, has the mingled tenderness and dignity of Euripides secured him a more splendid triumph."

The reading world has not, we think, as a rule taken so favourable a view. Partly from the impression that the play lacks the last touches of the poet; partly from suspected interpolations; partly from the natural sequel having been earlier produced—the play has been, not indeed disregarded, but somewhat depreciated. To us, the opening scene appears most dramatically conceived. The character of Iphigeneia, if it does not quite, as Mr. Headlam thinks, "exhibit the hand of a master," is certainly one of Euripides's finest creations, missing only by a little the supreme success of Sophocles's Antigone; Agamemnon is a sketch of hesitancy, worthy of Clough, though not of Shakspere; Achilles has the charm of a direct and soldierly character. But the element of greatness is absent from the play as a whole, though an admirable pathos pervades it. The introductory matter (pp. vii.-xxviii) prefixed by Mr. Headlam is concise and interesting. The chronological table of art, literature, and politics, comprised in the Euripidean period is useful, and might, we think, be profitably appended to other editions of Euripides for beginners. The notes are, we think, a little too frequent, though they are as a rule concisely expressed, and avoid for the most part that disastrous competition with the lexicon which spoils both boys and editions. We observe that, on l. 919, Mr. Headlam quotes *διόφρων πέτρα* from Aeschylus, and *ὀρθόπους πάγος* from Sophocles (without giving the references) as examples of emphasis falling on the first part of the compound—*i.e.*, *οἷος*, *ὀρθός*. But such is not Mr. Tucker's view of *διόφρων πέτρα*, in his new edition of the *Supplices*; as to *ὀρθόπους*, it differs, we suppose, from *ὀρθὸς* as "upstanding" differs from "upright," *i.e.*, one personifies the figure a little more. After all, we talk of the "foot" of a hill. The note on l. 447 seems to unravel the passage skilfully. On the whole, this is a promising piece of work.

Pliny's Letters. Books i. and ii. With Introduction, Notes, and Plans. By J. Cowan. (Macmillan.) Mr. Cowan has done a very useful piece of work in adding two books of Pliny's Letters to "Macmillan's Classical Series." He has selected, it is true, but a small portion of his author; but that portion he has explained and illustrated fully. He has taken pains to point out where the constructions employed by Pliny differ from those of Cicero; and his notes constitute a useful lesson in Latinity and the history of Latinity, as well as in the interpretation of the author's meaning. The introduction, on the life of the younger Pliny, is one of the best workings-up of the indispensable article by Mommsen which we have seen. It was a happy idea to give at full-length two of the extant inscriptions which refer to the younger Pliny; but it is surely not right to explain C · PLINIO · L · F · OVF · CAECILIO · SECVNDO by saying that OVF = *Oufentinus*; it is the regular abbreviation for *Oufentina(tribu)*. In Letter, i., 22, 6, *in toga negotiisque versatur*, though Mr. Cowan probably understands it as we do, his translation ("his duties as a citizen") is hardly explicit enough. The word *toga* already contains the idea which is expanded in the next sentence by *advocatione*, and means the legal profession, just as it seems to do in Tacitus, *Annals* xi. 7.

The Histories of Tacitus. Books III.-V. With Introduction and Notes. By A. D. Godley. (Macmillan.) This continuation of a work which has already been noticed in the ACADEMY is marked by growing independence and self-confidence in the editor. Relying less on what has been done before him, he makes his own notes, and he has a very good idea of where a passage calls for explanation and a learner for help. Nor are his notes merely explanatory. They often point out—and very neatly, too—where and how the syntax of Tacitus differs from that of Cicero. On the whole, this useful little edition should be popular and widely used. But we have, of course, occasionally to dissent from Mr. Godley on some points of interpretation. We doubt whether *clementiam* in iii. 19 by itself = *famam clementiae*; more probably that meaning is acquired by the hendiadys *clementiam et gloriam*. In iii. 23 *vincla* can hardly be "chains," for chains could not be cut in a hurry by two soldiers; rather "ropes." In iv. 86 *intelligebantur artes, sq.*, we cannot clearly understand Mr. Godley's note; but we are inclined to take the passage as Mr. W. H. Simcox did, making the *obsequium* to be that of the bystanders, who took good care not to offend either Mucianus or Domitianus by letting out what they saw. By some curious accident Mr. Godley prints (with Halm) *piatos* in iii. 25, but comments on the reading *placatos*. On p. 148 and in index read "*Vipstanus* Messalla" for "*Valerius* Messalla."

Selections from Valerius Maximus. With Notes by W. R. Inge. (Rivingtons.) The series of "Selections from Classical Authors" to which this little volume belongs, is intended to give young people "a first acquaintance with the great writers of Greece and Rome." Mr. Inge shows a good deal of wisdom as well as of taste in his choice of passages; and the young reader ought to get plenty of amusement out of Valerius's tales. But the extreme slightness of the commentary makes it difficult to say much of it. There is not nearly enough help—especially grammatical help or downright explanation of the meaning—for pupils trying to get a first acquaintance with a Latin author. So many legitimate difficulties are passed over that we fancy Mr. Inge must have forgotten his own schooldays. The obscuring punctuation of p. 17, l. 9, too, will be found puzzling to schoolboys; and so will the unheard-of *concessoribus* printed for *consessoribus* on p. 19. In the story which Valerius Maximus tells after Cicero in Book VIII. (p. 192 here), we should like to hear the translation of *causae periclitantis argumentum* well discussed. Mr. Inge understands it to mean that Cicero "found a new argument for the defendant." But, then, what becomes of *periclitantis*? Why should not the words mean that Cicero pointed to a proof of his adversary's case being a shaky one?

The Ethics of Aristotle. Analysed, Annotated, and Translated for Oxford Passmen. By S. H. Jeyes. (W. H. Allen.) Although Mr. Jeyes has written a manual of the passman's portion of the *Ethics*—and a very good manual, too—he knows well how little the help given by such works can take the place of personal study. "Candidates," he says, "are recommended to begin by going once or twice through the whole of the Greek text"; and, if they really will do *that*, then we believe that, with Mr. Jeyes's aid into the bargain, they will be sure of passing their examination. Mr. Jeyes's analysis and notes are clear and business-like; and, in nearly every case where we have tried the translation upon test-passages, we have found it satisfactory. There is, however, one passage in which Mr. Jeyes is certainly wrong, and there is one in which we think he is wrong. The former is Book iii 5, 7, *θερμαίνεσθαι ἢ ἀλγεῖν*. He translates it "to feel hot or *cold*"; and we are not surprised, for the occurrence of *θερμαίνεσθαι* has lured many a translator to his doom. In iv. 8, 9 he renders the last sentence, "In this spirit will a refined and generous man govern his conduct, being like a law to himself." But surely the *οὕτως ἕξει* means that he will act as if there really were a law putting a limit upon jeers; for he will be his own law. The usefulness of the book would be increased if the top of each page had some indication of where we are in the text.

Cornelii Taciti de Vita et Moribus Julii Agricolae Liber. Ad fidem codicum edidit A. E. Schöne. (Berlin: Calvary; London: Nutt.) Dr. Schöne has issued a rather boldly emended edition of the *Agricola*. In the task of correcting the text of Tacitus where it is, or seems to be, faulty, he makes more use of the poets than previous critics have done. He appears to have started from the admitted fact that Tacitus's expressions are coloured by his studies in poetry, and are, indeed, often adapted from poets; to have read himself full of the Roman poetry of a certain period; and then to have fallen upon the text of Tacitus with a determination that poetry shall give him the key to all that is hard. He adduces many curious parallels of languages, which we are glad to have; and he ventures many corrections which cannot be so readily accepted. Some prose-writers, too, however, are pressed to yield parallels; as when Livy's *pari nobilitate* (44 1) is adduced in favour of altering *quae equestris nobilitas est* (*Agric.* 4) into *aequae equestris nobilitatis*, which, indeed, is nearer to the MSS. In chap. 15 he prefers *malum* to *manus* (*alterius manus centuriones*), and explains by *alterius malefici homines, centuriones*; comparing a rather dissimilar phrase of Cicero, who calls Verres *calamitas Siculorum*. But these suggestions are comparatively conservative.

Sophokles' König Oidipus. Für den Schulgebrauch herausgegeben von Friedrich Schubert. (Leipzig: Freytag.) German school-books are often great offenders in the matter of paper and print. If this little edition still leaves something to be desired in the former matter—the paper being neither quite white nor quite untransparent, the print and margin, &c., on the other hand, are excellent—it is a pleasure to read and annotate under such conditions. The "Einleitung," and the "Anhang" on "Das Theaterwesen in Athen," are, as they should be, common to the series, of which we have already seen the *Antigone*. We observe in the text a certain leaning to some drastic conjectures—*e.g.* in l. 1098 the conjecture *κορᾶν* is adopted for *ἄρα*, unnecessarily, we think. In the same chorus the MSS. reading, *Πανὸς ὀρεσσιβάτα προσπελασθεῖσ'*, is defective by one syllable after the second word. Herr Schubert accordingly adopts the reading *λέκτροις πελασθεῖσ'*. But, as Jebb sees, Lachmann's conjecture, *πατρὸς πελασθεῖσ'*, is better, as explaining the corruption, *πατρὸς* having been written *προσ*.

NOTES AND NEWS.

An influential committee, consisting of heads of houses, professors, and tutors, has invited the members of the International Congress of Orientalists to hold their next meeting at Oxford. Prof. Max Müller has been asked to accept the presidency of the congress. The invitation has been accepted; and the standing committee has elected an international committee, in which each European country will be represented by one scholar. Among these representatives are Kuenen, Dillmann, Whitney, Bühler, Schefer, Guidi, Lieblein, von Rosen, Landberg, Naville, Midhat Bey, &c. The congress is to take place in 1892.

An interesting discovery has been made in Manchester. Mr. J. E. Cornish, the well-known bookseller, possesses an extensive stock of old books and MSS., including a collection from which there came, some years ago, the original score of Handel's "Messiah," now one of the treasures of Buckingham Palace. Mr. Cornish's hope of finding other Handel autographs has not yet been realised; but Dr. Henry Watson, in examining the musical MSS., has come across several in the handwriting of Mozart. There are two of the concertos written in his childhood, and several numbers of "Mithridate," the opera which came into being when the musician was at Milan in 1770. These Mozart autographs, like the Handel MSS. already mentioned, form part of the collection formerly owned by Mr. Thomas Kerslake of Bristol.

Messrs. Rivington will publish very shortly a new text of the *Divina Commedia*, carefully revised, with the aid of the most recent editions and collations, by Mr. A. J. Butler, well known to Dante scholars for his prose translation of the *Purgatorio* and *Paradiso*. Fifty copies will be specially printed on Japanese paper.

Mr. Gladstone has entrusted the late Sir Stephen Glynne's Notes on the Churches of Lancashire and Cheshire to Canon Atkinson, Vicar of Bolton, who is editing them for the Chetham Society, with supplementary notes.

Mr. Whistler has consented to allow an authorised edition of *The Gentle Art of Making Enemies* to be published by Mr. William Heinemann. It will contain some things not included in the piratical edition, which has been surreptitiously introduced.

Mr. Heinemann will also be the publisher of two new books by Mr. Robert Buchanan: *The Moment After*, a story in one volume; and a collection of essays entitled *The Coming Terror*.

Mr. Frederick J. Crowest is writing a biography of *Cherubini* for Messrs. Sampson Low & Co's Series of "Great Musicians."

The last two volumes of the *Memoirs of Duke Ernest* will be issued by Messrs. Remington & Co. in about a week's time; and also a new work by Dr. Gordon Stables, entitled *The Mystery of a Millionaire's Grave*.

Messrs. W. Smith & Innes have in the press a new volume by Mr. John Watson, entitled *Nature and Woodcraft*, which will be illustrated by Mr. G. E. Lodge; and also *Truth with Honour*, a story by C. R. Coleridge and M. Bramston.

An anonymous work, entitled, *God in His World*: an Interpretation, reported to be by the editor of one of the leading American magazines, is announced for immediate publication by Mr. Elliot Stock.

Messrs. Methuen & Co. will publish at an early date *Curiosities of the Church*, by Mr. William Andrews. It consists of a series of studies of singular services, curious customs, remarkable records, ancient accounts, and other old-time lore.

Mr. David Wingate, known in Scotland as "the collier poet"—to whom a pension of £50 on the Civil List was granted in 1882, at the same time as to Mr. Edwin Waugh—proposes to issue a selection of verses from his four volumes, which are now all out of print. The only long poem given entire will be "Annie Weir"; the rest will be short lyrics. There will also be a portrait of the author, finely engraved. The volume is to be published by subscription, through Messrs. Kerr & Richardson, 89 Queen Street, Glasgow.

Miss Vera Karsland and her brother, Mr. Collis Karsland, have collaborated in the writing of a sensational story, which will be published shortly by Messrs. Trischler under the title of *The Witness Box, or the Murder of Mr. A.B.C.*

Mr. F. S. Ellis has sent to the Clarendon Press the first part of his Shelley Lexical Concordance, which he hopes to finish for the Shelley centenary in 1892. His careful work has naturally found out the Philological Society's Dictionary readers. They evidently did not note—or the sub-editors and editor missed—Shelley's use of "the Above" for God, and "aught" as an adjective for "any": neither of these appears in the New English Dictionary, though "aught" = "any" occurs several times in Shelley's works.

The Religious Tract Society has just made a grant of £20 towards the production of *The Pilgrim's Progress* for the blind in the island of Formosa. It will be published in the Braille type, which the Chinese are now able themselves to prepare, and will be the eighty-fifth version of Bunyan's book.

On Friday next, May 2, Messrs. Sotheby will sell what is described as "a portion of the valuable library of a gentleman." It consists mainly of that class of books which were more sought after a few years ago than they are now—productions of the Aldine press, other early printed classics, French engravings of the last century, English engravings of the early part of the present century, art books generally, and topographical works. All are choicely bound, and in beautiful condition.

Sir John Lubbock's bill for amending the Public Libraries Acts will again be considered at the adjourned meeting of the Library Association, to be held at 20 Hanover Square, on Thursday next, May 1, at 5 p.m. Sir John Lubbock has promised to take part in the discussion, and visitors are invited to attend.

A meeting of the Marlowe Memorial Committee was held on Friday last, April 18, in the rooms of the Lord Chief Justice, at the Law Courts. Lord Coleridge took the chair; and among those present were Mr. A. H. Bullen, Mr. Arthur Bourchier, Mr. Edmund Gosse, Mr. Henry Arthur Jones, Mr. Joseph Knight, Mr. Sidney Lee, Mr. Justin H. McCarthy, and Mr. James Ernest Baker (hon. sec.). It was announced that Mr. E. Onslow Ford had consented to design the monument. Mr. Bram Stoker stated that Mr. Irving and Miss Ellen Terry proposed to contribute £100 from the proceeds of their readings in St. James's Hall next July. A sub-committee was appointed to organise a dramatic performance at one of the principal theatres. Many members of the dramatic profession have signified their willingness to promote the success of the undertaking.

With all Shakspere students, we welcome eagerly the new volume of Dr. H. Furness's Variorum edition—the eighth, containing "As You Like It." He has done his work at it with more zest, we think, than in any of his previous volumes. Rosalind has charmed him. And, though he has fleeted his time carefully, instead of carelessly, he has lived in the golden world of the heroine's bright smiles; and he tells us it is all "as I like it, and as you like it too." This book is a pleasant message from over sea from one of our kin, an honoured worker for many years past at our great poet, and fully sustains the American selector's and critic's reputation. May he live long to edit every play of Shakspere's in like style! The failure of the Germans to understand and appreciate Rosalind makes Dr. Furness specially insist on the Englishness of her, and of the whole play; and he humorously proposes to students of anthropology one of Shakspere's comedies "as the supreme and final test in determining nationality, at least as between the Gallic, the Teutonic, and the Anglo-Saxon races." But though George Sand's fascination by Jaques is unaccountable, surely the elder Théophile Gautier's fascination by Rosalind, in *Mademoiselle de Maupin*, would satisfy even Dr. Furness; but he has evidently never heard of it. For the sources of the plot, he has reprinted much of "Gamelyn," and all Lodge's "Rosalynde"; he gives a full sketch of George Sand's "Comme il vous plaira," discusses the duration of the action, and the costume, gives a list of the music—using the New Shakspere Society's list, &c.—and a good selection of notes and criticisms.

Correction.—Mr. John Taylor writes to complain that his paper on "Lear," read before the Clifton Shakspere Society, was misreported in the Academy of last week (p. 272). It was Kent, and not the poet himself, whom he said deserved the treatment of the stocks.

THE FORTHCOMING MAGAZINES.

The next number of *Hermathena*, to be published on May 1, will contain reviews of Owen's "Tristia," by Dr. Robinson Ellis; of Verrall's "Agamemnon" and Tucker's "Supplices," by Prof. Tyrrell; and of Ellis's "Commentary on Catullus," by Mr. Starkie. There will also be articles and reviews by Profs. Gwynn, Mahaffy, Abbott, Palmer, and by Dr. Quarry, Mr. Purser, and Mr. Bury.

Among the articles in the May number of *Education* will be a strong plea for German *versus* Latin, by Mr. H. W. Eve, Head Master of London University College School; an article on "Cambridge," with several illustrations; and an interview with Dr. Richard Wormell, to whom the cause of higher commercial education is so much indebted, accompanied by a full-page portrait.

Among the illustrations in the next number of the *Art Review* will be reproductions of Fritz von Uhde's "Grace" and "Sermon on the Mount"; also of Alfred East's "Kioto," "Fujiama," and "Lake Biwa." Miss Elizabeth Craigmyle contributes a poem entitled "Our Lady of Melancholia"; Mr. Frederick Wedmore a review of Mr. Sharp's recent *Browning*; Miss Helen Zimmern an article on Antonio Foggazzaro; and Mr. H. S. Salt an article on Thoreau's Poetry. Among the other contributions are "Heine on Music"; "Montpellier," by Mrs. Anna Geddes; and "The Portraits of Henrietta, Duchess of Orleans," by Mrs. Henry Ady.

The May number of *Time* will contain articles on "The Greater Brotherhood," by Mr. Felix Moscheles; "Irish Wit and Humour," by Mr. O'Connor Power; "Courage," by Mr. Bar; and the conclusion of Mr. Engel's paper on the "Foreign Policy of Russian Tsardom."

Mr. William Heinemann will shortly issue an English edition, under the charge of a London editor, of *Ar Interchange*, an American fortnightly magazine which was founded in 1878.

UNIVERSITY JOTTINGS.

Full term began at Cambridge last week; at Oxford it will begin to-day.

Prof. Max Müller has been re-elected Gifford lecturer at Glasgow for a second term of two years. At St. Andrews, Prof. Edward Caird, of Glasgow, has been appointed to succeed Mr. Andrew Lang.

The university of Heidelberg has conferred the honorary degree of Doctor of Theology on Prof. Robertson Smith, in recognition of his distinguished services to the early history of religion.

Archdeacon Farrar has been appointed Lady Margaret's preacher at Cambridge for the ensuing year.

The general board of studies at Cambridge recommend that the readership in Talmudic, vacant by the death of Dr. Schiller-Szinessy, be suppressed; that the sum of £200 a year be added to the stipend assigned to Prof. Bensley, so long as he lectures for three terms in each year on Aramaic; and that £100 per annum be devoted to the teaching of Talmudic. For the present term, Mr. Lowe is continuing some of Dr. Schiller-Szinessy's lectures.

Prof. J. W. Hales, Clark Lecturer in English Literature at Trinity College, Cambridge, proposes to deliver a course of six lectures during the present term on "Shakspere's Tragedies."

Mr. J. Y. Buchanan, the university lecturer in geography at Cambridge, is lecturing this term on "Oceanography."

The annual report of Manchester New College, the hundred and fourth since the foundation in 1786, is of special interest as being the first since the removal to Oxford, where it is now temporarily established at 90 High Street, in the rooms vacated by Mansfield College. A site for a permanent building has been purchased; and Mr. S. B. Worthington, of Manchester, a member of the committee, has drawn up plans. It is estimated that the total expenditure required will be £49,000, towards which donations of nearly £33,000 have already been promised. During the past year the library has received two valuable additions—about one thousand books collected by the late Dr. Charles Beard for his special studies on the history of the Reformation in Germany and of Port Royal; and one half of the library of University Hall, mainly consisting of general literature.

The Rev. Richard F. Clarke, S.J., formerly of St. John's College, Oxford, has published a pamphlet on *University Education in Ireland* (Longmans), which may fairly be taken to represent the views of the Catholic hierarchy. What is asked for is the establishment of a Catholic university college in Dublin, by the side of Trinity College; and of a similar Presbyterian college at Belfast. At each of these, as also at Trinity, there should be a conscience clause; and no public money should be applied to the endowment of any theological professorship.

The Barlow Lectures on Dante at University College, London, will be delivered this year by Prof. A. Farinelli on Tuesdays and Fridays during May and June at 3 p.m. The lectures, which are free to the public, will be delivered in Italian. The inaugural lecture, on May 2, will be devoted to "The Life and Times of Dante."

The council of Owen's College, Manchester, invite applications for the post of Cobden lecturer in political economy. The stipend will be £150 per annum, together with a share of fees.

The corporation of Harvard University has authorised the publication of two monographs which it is hoped may form the beginning of a series. The first will be *A History of the Veto Power in the United States*, by Edward Campbell Mason, instructor in political economy. The second will be *An Introduction to the Study of Federal Governments*, by Albert Bushnell Hart, assistant professor of history. This will contain an historical introduction, with brief sketches of the rise and institutions of the principal federal governments which have existed from the establishment of the Greek federations to the present day. To each sketch will be appended a brief critical bibliography. Then will follow a parallel arrangement of the texts, in English, of the four most important federal constitutions—those of Canada, Germany, Switzerland, and the United States. There will be an appendix containing a list of special authorities on federal government, and of references to discussions in more general works. These monographs will be published in England by Mr. Edward Arnold.

ORIGINAL VERSE.

ON THE TOMB OPENED IN CANTERBURY CATHEDRAL, MARCH 7, 1890.

Within a pillared tomb beneath the roof
Of England's greatest church, a Prelate's bones
For full six hundred years have lain aloof
From all a restless people's shouts and groans,
And busy life that still our nation owns.
Behold! the lid is lifted; look and say
Whose be the ring, the crozier dight with stones?
Whose be the broidered stole? the rich array
That clings in faded pomp around this moulder-ing clay?

Oh, tell us, England's scholars, if ye can,
Is this the courtly Hubert's mitred head?
Or is it his who won the rights of man
With England's Barons from a tyrant dread,
And made our homes our castles? Hast thou read
The glorious tale? Then by these relics kneel,
And thank kind Heaven that Stephen Langton led
Our noble sires to found the people's weal
Deep on the solid rock—a tower of triple steel.

The rock of equal justice, equal law,
Where Britain's power is rooted, whence her fame,
Up-springing through the ages, fills with awe
Full many a vassal-realm of older name;
And savage islands yet the seed may claim
Dropped from this hand. Oh, power of steadfast will!
Oh, might of daring! which through blood and flame
Could nerve this once warm heart to cope with ill—
Gifts of a bounteous God, be with our country still!

Lay, lay his cold limbs to their rest once more;
Bid busy pencil trace each fading line
Of robe and chalice; call out curious lore
To read aright each jewel's graven sign.
But see ye lose not what is more divine!
Ye cannot shut it in the tomb—'twill spread,
A part of England's common air; no shrine
Can hold the love of Truth, whose royal tread
Makes waste worlds bloom with life, and fain would wake the dead.

Agnes S. Lewis.

MAGAZINES AND REVIEWS.

The *Jewish Quarterly Review* opens with a valuable article by Prof. Freudenthal on the supposed traces of Greek philosophy in the Septuagint. The discussion of words like ψυχή, φρόνησις, &c., leads to a decided answer in the negative. Dr. Kohut seeks to show, by a simple juxtaposition of passages, that the primitive legends of the Avesta and the Bundahesh are based upon Gen. i.-xi. Mrs. von Glehn and Mr. Jacobs treat of Browning as a religious teacher. Prof. Graetz eloquently traces the present significance of Judaism. Mrs. H. Lucas interestingly describes a Jewish mother's views of religious education. Prof. D. Kaufmann gives an account of Don Joseph Nassi, founder of colonies in the Holy Land and of the community of Cori in the Campagna, and adds from original documents fresh material for the history of the Venetian Jews. Mr. Montefiore takes a survey of Kuenen's *Onderzoek*—a serious task of which the writer acquits himself with equal modesty and thoroughness. Dr. Neubauer and Mr. Jacobs have a friendly discussion on English Massorites, and Mr. Simmons gives the Arabic text of Maimun's Letter of Consolation, which he has already translated.

The April *Livre Moderne* opens with a collection of notes on "Bibliophiles et Bibliopoles," some of which are not destitute of a certain combativeness. Let us trust that M. Uzanne will not allow that peace of books which passeth all praise to be often broken by asperities of the kind. Amends are made indeed by some delightful sketches of Monselt's inserted in a later article, but on the whole the number is a little "thin."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

Beckhaus, H. Shakespeares Macbeth u. die Schillersche Bearbeitung. Leipzig: Fock. 1 M.
Buchholtz, A. Geschichte der Buchdruckerkunst in Riga 1588—1883. Mitau: Besthorn. 15 M.
Darmesteter, James. Chants populaires des Afghans. Paris: Leroux. 20 fr.
Heckel, M. v. Die Einkommensteuer u. die Schuldzinsen. Leipzig: Winter. 3 M.
Kapppelin, R. L'Alsace à travers les âges. Paris: Fischbacher. 3 fr. 50 c.
Naquet, F. Fragonard. Paris: Lib. de l'Art. 3 fr.
Sattler, H. Die Effektenbanken. Leipzig: Winter. 2 M. 40 Pf.

HISTORY, LAW, ETC.

Burton, E. Histoire de Louis XVII., d'après des documents inédits officiels et privés. Orléans: Herluison. 7 fr. 50 c.
Glasson, E. Les communaux et le domaine rural à l'époque franque. Paris: Pichon. 4 fr.
Grave, Journal du Siège de. Paris: Berger-Levrault. 2 fr. 50 c.
Houghton, A. Les origines de la restauration des Bourbons en Espagne. Paris: Plon. 7 fr. 50 c.
Jadart, H. Mémoires de Jean Maillefer, marchand bourgeois de Reims (1611—1634), continués par son fils jusqu'en 1716. Paris: Picard. 6 fr.
Mayer, M. Quellen zur Behörden-Geschichte Bayerns. Die Neuorganisation Herzog Albrecht's V. Bamberg: Buchner. 10 M.
Odier, P. G. Des privilèges et immunités des agents diplomatiques en pays de chrétienté. Paris: Rousseau. 8 fr.
Soutzo, M. C. Introduction à l'étude des monnaies de l'Italie antique. Paris: Leroux. 7 fr.
Surville, F., et F. Arthuys. Cours élémentaire de droit international privé. Paris: Rousseau. 10 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

Petersen, W. Fauna baltica. 1. Thl. Rhopalocera. Berlin: Friedländer. 2 M.
Reich, E. Physiologie d. Magischen. Leipzig: Rauert. 10 M.
Sugny, J. de. Éléments de météorologie nautique. Paris: Berger-Levrault. 6 fr.
Westerlund, C. A. Fauna der in der paläarctischen Region lebenden Binnenconchylien. VII. Malacozoa acephala. Berlin: Friedländer. 11 M. 50 Pf.

PHILOLOGY, ETC.

Abhandlungen, Breslauer philologische. 5. Bd. 3. Hft. De veterum περὶ ποιήματος doctrina scripsit M. Consbruch. Breslau: Koebner. 5 M. 40 Pf.
Basset, René. Loqmân Berbère: texte berbère et transcription, etc. Paris: Leroux. 10 fr.
Meyer, P. Straboniana. Grimma: Gensel. 1 M.
Schau, R. De formulis, quas poetae graeci in conclusione orationis directae posuerunt. Leipzig: Fock. 1 M. 20 Pf.

CORRESPONDENCE.

IRISH ITEMS.

London: April 21, 1890.

In the recently published Irish Life of S. Senanus* a sea monster is described at length, and among the details we find (l. 2226):

ro fuchad didiu in fairrce ar mhét a brotha ocus ar a neimhnigi in tan no cingedh innte. nimétfaitis ethra ní térnai uaithi ó sin anall neeh atfessed a seéla, i.e., "then the sea boiled from the greatness of its heat and from its virulence when it (1) *entered it*. No boats could (2) *catch it*: neither from that day to this has anyone escaped from it (3) *who could tell* tidings of it."†

For the words italicised read (1) 'progressed therein [rushed through it],' (2) 'get at it,' (3) 'to tell [qui narraret],' and you have the easy, obvious, and only possible interpretation. The Corrigenda, however (p. 410, col. 1) exhibit:

"P. 214, ll. 2, 3, 'No boats (*ethra*) could catch it.' For this rendering I am indebted to Mr. S. H. O'Grady; but the nom. pl. of *ethar* (gl. stlata) is *ethair*, H. 2. 16, col. 391, and I suspect that the true translation is 'No birds could catch it' *ethra* being, perhaps=W. *adar*, and cogn. with Skr. *patra*, Eng. *feather*."

Quintilian says: *quidam non dubitaverunt etymologiae subjicere omnem nominis causam*. But here the process is not applied uniformly: it is even more needed in *demhna* nom. pl. (ll. 3654-55-58-67), gen. pl. (l. 3644), acc. pl. (ll. 2778, 3723) of *demhan*, 'demon,' which in the spoken language makes the formally correct nom. pl. *demhain*, gen. pl. c. art. *na ndemhan*, into which latter also the editor rightly expands *na ndem* (ll. 3635-40); in the two forms *gobann* [MS. *gabunn*] and *gobha* nom. s. (l. 3782); in *piasda* for gen. s. whether of *péisd* or of *piasd* (l. 2211); in *laeigh* for *laegha*, acc. pl. of *laegh*, 'calf.' These all, with many other forthcoming cases in point, are matters of use and wont rather than of strict 'formenlehre,' and to be judged in view of the old precept: *aliud est latine aliud grammatice loqui*. Besides, as matter of practice where had been the poor fellows who gave chase and never came back: in a boat, think you, or on board a bird?

But to our monster (ll. 2217 *sqq.*):

airrter eich lé . . dá chois urgrána imremra fóithe [i]ar nairrter . . eithre muirmhíl fuirre iar niartar, i.e., "a horse's mane had it . . two very hideous very thick feet under it; behind it a mane . . a whale's tail upon it behind."

In the ind. verb. is:

"*airrter* mane? forelock?"

It means 'forelock,' in the same degree as the 'façade' of your house = the knocker on the street-door, or any highly complex whole=one of its parts. *Airther, oirther*, means 'front,' 'forepart': *airther* and *iarthar* of a house = 'the but and the ben,' therefore render here: 'it had a horse's forehand . . . [and] belonging to [said] forehand, two right ugly thick legs supported it [the beast] . . . in respect of the hinder part it [the beast] was garnished with a whale's extremity'—*desinis in piscem generose superne caballe*, Flaccus would have exclaimed at sight.

In one of two quatrains of benediction by Patrick uttered for Kinel-Owen (afterwards 'the O'Neills of the North') the right reading of l. 365 is: *cen sluag bhfer bhfáil dia magin*, which in the printed versions (cf. Ir. Hom., p. 40, Vit. Pat., p. 480), based on faulty texts, appears as:

"the hosts of the men of *Fál* to their place . . to them on every hill";

and so the editor has it here. Render the whole quatrain:

'so long as fields shall be under crops their [Kinel-Owen's] battalions shall [prevail] over other men: without the men of Ireland's [penetrating] to their [Kinel-Owen's] precinct, while these shall assault all other [men's] hills whatsoever.'

The phrase 'Men of Ireland' opposed to a particular tribe or locality has the same force as 'All England against Surrey' and so forth.

L. 799:

ateonnuic dano a ben imthasi aislingi, i.e., "moreover her . . woman beheld a vision."

In ind. verb. is:

"*ben imtha* glosses *pellex* in Sg. 68 b 9. . . The *imtha* is probably cognate with *imda*, 'bedroom,' 'bed,' so *ben imtha* may mean chamberwoman. Hence *imthach*, 'adulterous,' *SRann* 3175."

The legend tells that Columbkill's father was Felim, son of Fergus, but as to Felim's ethics is silent; they were patriarchal, likely. At all events, *ben imtha* as it stands means *pellex* and nought else, as thus: *iomadh* = *tnúth* 'jealousy,' and *iomtha* [a gen. = *tnútha*] *iomthach* [adj.] = *tnúthach* 'jealous,' *lucht iomtha* = *lucht tnútha* 'gens invidiæ,' 'invidi,' 'invidiosi' (O'Cl. gl.), cf. *nocha lémhthar hé re hiomadh mongénar ionadh nar gein*, 'none shall dare by way of envy to meddle with him, happy the spot in which he's born' (prophetic quatrain in Vit. Molaisi, Add. 18,205, f. 7b), and *iomdha re taoibh do thíre lucht iomtha is eisíthe*, 'along thy country's marches many are they that be thine enviers [ill-wishers]' (the Highland poet Cathal M'Vurich addressing Colla Mac Donald, Milton's 'Colkitto': autograph in H. 3. 18, T. C. D.). Now the *pellex*, if not herself jealous, has in all ages been a cause of jealousy in others: hence *ben iomtha* 'mulier invidiæ.'

Ll. 2025-27-93-96, 4310:

"*fó a choim*, i.e., 'under his protection,' 'under his keeping'";

in each case to the ruination of the incident's point, which lies not in custody, but in absolute concealment. Render throughout 'hidden in or under his [thy, etc.] clothes': not that *coim* per se means a 'suit of clothes,' cf. *ba coimm ria gcioth dósomh*, 'it was a shelter before a shower to him' (iv. M. vi., p. 2140).

L. 2402:

cuill [gen. of *coll*, 'hazel'], i.e., "of holly,"

is a slip of the pen doubtless; but *cuilenn, cuilend* 'holly,' is a tree of much virtue in Irish lore, and Dr. Zimmer pricked his fingers badly when he grasped it in the famous Kuhn's Zschr. article and split the gen. *cúilind* into *cúil ind* with an ingenious meaning of his own.

L. 2895:

siridh cáin [*caoin*] *in maighi*, i.e., "he searches the . . . of the plain."

Say: 'he searches out the smooth part [i.e., the choicest where he desired to grab land] of the plain,' cf. *caoinedh phráis*, 'plates of brass,' and *ar chaoin na gclár sin ro ghrean sé*, 'on the plates of the ledge he graved' (1 Kings, vii. 30, 36); *taobh esgaoi[n] a chlóca*, 'the rough [seamy] side of his cloak,' *a sgéith* 'of his shield' [showing the wickerwork], to exhibit which was a hostile sign.

L. 3565:

téit a aonar i Sliabh nDaidche, i.e., "he goes alone to *Sliab Daidche*,"

where the editor gives us a nomen loci. In notes, p. 351:

"3565. Perhaps *daidche* is another form of the adverb *dadaig*; if so, translate: 'he goes alone to a mountain at night."

In corrigenda to text, p. 410, col. 2:

"P. 252, l. 26, for 'to *Sliab Daidche*,' read 'early to a mountain.'"

In ind. verb., p. 389, col. 2:

"*daidche*, 'at night' = *d'aidche*, as *dadaig* = *d'adaig*."

In corrigenda to notes and indexes, p. 411, col. 2:

"P. 389, ll. 2, 3, read *daidche* early, 3565 = *daidchi* (*Táin bó Dartada*, p. 190, l. 30 [where it is left untranslated]), cf. *daiche* = *moiche*, 'soonness,' 'earliness,' P. O'C."

Render 'he went upon a mountain by night,' where *daidche* is the everyday *d'oidhche*, i.e., 'de nocte' = noctu; whereas *daiche* is nom. abstr. from *daich*, O'Clery's *daith* = *ésgaid* 'ready,' *tapaidh* 'smart,' *luath* 'swift,' cf. *gilla daith ba garb re goil ro caith a arm re héchtoib*, 'a smart lad that was rough in fight and plied his weapons in slaughtering' (Eg. 90, f. 17, col. 1), *mina fagar cabair ndaith sgarfat re érinn mbitmaith*, 'unless that I get speedy [early] help I shall have done with Ireland the so excellent' (Death of Finn: Eg. 1782). With *daich daith* cf. *deich deith, teichim teithim, maich maith, brách bráth, crích crith*, &c.

L. 3770:

adhnaiceitsiun in gobainn itir tonnuibh in mara, cen rochtain cu talmain, sis, cen éirghi ar uachtar shále. cen chumscugud anunn no illé, acht amal bidh [budh] a talmain no beth, i.e., "so, without reaching the land, they bury the smith amongst the waves of the sea, down, without rising to the top of the brine, without moving hither or thither, but as it were on land."

S. Brendan's smith dies and is buried at sea—abolish all commas in the passage and render:

'they bury the smith amongst the waves of the sea without [his] reaching the earth [bottom] downwards, without [his] rising upon the surface of the brine [upwards], but as though [i.e., any more than though] it had been on land he were.'

The body was held in equilibrium at a depth corresponding to a grave on shore, and as firmly as though embedded in clay.

L. 3809: *dia do betha, a brenainn sunn*, i.e., "God thy life, O *Brenainn*, here."

S. Brendan comes to an island of one aged tenant. The old man is friendly, and greets the saint with the warmest term of welcome that the language affords: one that is in the mouth of every Irish speaker. Render 'all hail to thee, Brendan, here [hither].' The words are those of *fáilte an aingil* 'the Angelic Salutation,' or 'Hail Mary': *dia do bhetha a Mhuire lán do ghrásta*. Had the old man been hostile, he would have said: *nárab é do bhethasa chugainn*, 'never welcome you to us,' as the people say in English (1st p. pl. for sing., didactically).

L. 3923: *im comhlud na désherce*, i.e., "as to the . . . of charity."

Read *im comhallad* and render 'concerning the exercise [fulfilment] of charity,' cf. *um comhallad na derce* and *ro comuill* (l. 3940). An affair of pronunciation simply; the difficulty is analogous to that which might arise from finding 'praps' written for 'perhaps.'

L. 3942: *in oeibelteoir*, i.e., "the wonderworker."

But the fem. art. shows that here is no personal n. masc., and O'Davoren writes *aibell teoir* (Eg. 88, fo. 80b, col. 1, l. 17), where *aibell* is n. fem. and *teoir* a dep. gen., meaning together *scintilla theoricæ vitæ*.

Much else there is to notice, and the foregoing might be largely developed and furnished forth with further 'belegstellen'; but suffice it to add that MacCarthy Riach's scribe was Angus O'Callannan, not *O Callaid*, as the editor expands *O Call-* (is there such a name?), and that his *stair na lombardach* is a précis of the Life of Pelagius in the Legenda Aurea (largely

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* Anecdota Oxoniensia, Med. and Mod. Ser., Pt. V.: *Lives of Saints from the Book of Lismore*, edited by Whitley Stokes, D.C.L. (Clarendon Press, 1890).

† Matter in double inverted commas is quoted from edition; for single inverted commas and square brackets the undersigned is responsible.

from Paulus Diaconus), whence Jacobus de Voragine's whole work is often called *Historia Longobardorum* (cf. M. G. Brunet's fr. tr. of the Legenda, ii., p. 245, note Paris 1843). With the Legend compare also all Irish homilies on saints.

STANDISH H. O'GRADY.

THE RELATIONS BETWEEN DANTE AND BEATRICE.

16, Montagu-street, Portman-square: April 12, 1890.

When your correspondent (*ante*, p. 253) attacked in *Notes and Queries* my article there on the above subject, I contented myself with answering his argument courteously, as between fellow contributors to that, in some sense, co-operative organ. But when he carries the war into another field, and (quoting me rather loosely) attacks me in the ACADEMY for what I had said in *Notes and Queries*, I do not feel bound by the same forbearance. If attacks abound, refutation doth much more abound; and I no longer hesitate to point out roundly that the fantastic theory—the *strano parere*, as Moreni calls it—of Canon Biscioni that the *Vita Nuova* may be treated as an allegory which he endeavours to set on its feet again has long ago been laid to rest by all the best commentators of the *Vita*, English, American, German, French, and, above all, Italian. The gratuitous introduction of unnecessary elements of difficulty by Dante commentators was aptly described by an Italian writer more than three centuries ago as a determination to stir up mud in clear water (*quel che è chiaro intorbidare*).

One would think no more need be said. And yet some who are not intimately acquainted with the *Vita Nuova* in itself, in its glosses, and in its history, may be led away by the speciousness of a fanciful theory. If this is the case with anyone, I would say "read the *Vita Nuova* for yourself." The *Commedia* is full of difficult passages in every canto. But the *Vita* is limpid as the Gospel narrative; and no one who had not lost himself in the splendid mazes of the *Commedia*, like your learned correspondent, would ever think of finding an allegory in it.

The whole theory of Biscioni rests on an inverted pyramid. He begins at the wrong end, or, in folklore language, tries "to jump in at the garret window instead of walking upstairs." It has been a very common practice, but a very bad one, to start at once in making acquaintance with Dante's works by dipping into the *Divina Commedia*—though this may suffice for those who only want to talk about him. But to make acquaintance with such an author as Dante—who was creating a language of the emotions as well as a language of the lips as he went along, and at the same time developing step by step the art of poetry—it is necessary to begin where he began, and trace his whole road—from the threshold of shrinking youth to the attainment of perfected manhood on the steps of the throne of God.

It is utterly impossible for any one who begins with the *Vita Nuova* (where Dante himself began) to fall into Biscioni's mistake. The story there unfolded, telling how youth and maiden met, and how the dormant fire of his extraordinary intellect was electrified into vitality by the lightning of Beatrice Portinari's smile, is laid out before us step by step. Some would like Dante to have been attracted by a more noisy, showy female; but for the best of us it is just in Beatrice's reticence that appears her transcendent merit—her surpassing femininess: in quietness and confidence shall be your strength. Every time he meets her again, every time he thinks of her in solitude, her smile is crystallised by the alembic of his mind into a sonnet which has developed into a model of love verses for the world. As you have given my opponent's paraphrase of "The Sonnet of Sonnets," I must ask you to give my literal version of the same:

So gracious and discreet my fair is seen,
That when her head in courtesy is bent
The flame of every forward word is spent,
Extinguished every rapturous glance too keen!
She threads her way through incense-clouds of praise;
Meekness so guileless in her aspect blent,
She seems a thing of grace from Heaven lent,
A miracle for theme of mortals' lays.
Such pleasures in her,* longing eyes admire,
That dear delight the heart is taught to prove,
Delight known but to him it penetrates.
While from her lips he thinks there emanates
A spirit debonnair and full of love,
E'er whispering to his anxious soul, "Suspire!"

It will be better still if your readers will take the trouble of making themselves masters of the original; but either way it is absolutely impossible for any one to look at the picture of the Florence street-scene, which that sonnet at once paints on the mind, and imagine for a moment that Dante was talking about theology. All the rest is equally graphic. The way in which, not to compromise her, he made seeming love to another *donna* as a *difesa*; his conversations with other women about her; the way in which he lingered ever in her neighbourhood to feed his eyes with the sight of her—all is told in the trembling strain of the youthful adorer. Such hesitation and delicacy are quite consonant with our personal acquaintance with human affections; but if Dante only meant to speak of studying theology, such reticence would become simply ludicrous: there was nothing to prevent his devoting himself to such studies to the top of his bent. Then comes, in his manlier age, his participation in Beatrice's personal sorrows; the description of the death of her father, the customs of Florence as to the manner of mourning the dead. The presage follows, that death may similarly visit his own loved one. The terror this gives him. Then that presage realised. The details of the house of mourning. His converse with her brother. The constancy of his love for her afterwards. His continual weeping for her becoming the occasion for the aberration of accepting consolation from Emma Donati's proffered sympathy. His nevertheless uninterrupted dwelling on the memory of Beatrice, till he grows so wrapt in contemplation of her that he lives more in thought with her than in fact with his fellows on earth, and this culminates in the idea of consolation which comes to him of writing of her "more worthily" in her glorified state. And "thus," just as the sight of her on earth had inspired his matchless sonnets, so the glimpse of her in bliss inspired the *Commedia*.

All these sonnets and prose confidences of his love were collected, to be poured into the bosom of his friend of friends, who knew and was witness to all the details of it, and who himself addressed him in a sonnet in which he has caught something of Dante's own mind, telling him to dwell less on the fair form lost and more on the beatified spirit ever-present above.

There is nothing the least like the study of theology in all this; but his continual dwelling on her, through all the years widowed of the sight of her, in his memory, undoubtedly led him to that elevated and idealised view of her which gave us the *Commedia* as a setting in which to praise his priceless jewel of womanhood as other was praised never (*quello che mai non fu detto d'alcuna*).

The cycle of Dante's love, begun and expanded in the *Vita*, is completed in the *Commedia*. In the four last cantos of the *Purgatorio* he says distinctly that he meets Beatrice again "after ten years' thirst." She reproaches him for putting another woman in her place; then finally comes their reconciliation after his penitence at her feet, which, for the moral of the story, had to take place before he could display his final apotheosis of her in the *Paradiso*.

If all this be mere allegory, then every history and every love story and every love poem that ever was written is an allegory.* Indeed, there are places in which he specially emphasizes the fact that it is *not* an allegory—*e.g.*, where by a beautiful hyperbole he says that she is "longed for (*desiata*) in the highest heaven." If she were Divine Wisdom, her place would antecedently of right be there." Again, where he writes: "Love muses of her—'How can any mortal thing possibly be so pure and so adorned?' Then he looks on her again and says to himself—'I swear God has designed to make in her a new thing.' And, again, 'She is the most perfect work of nature.'" All this is purely human.

The notion that the maidens whom Dante celebrates as companions of his Beatrice are mere personifications of moral qualities is surely a more transparent distortion of the truth than all the rest. For all Dante's love sonnets are not bound up in the *Vita Nuova*. I need but quote the joyous ditty beginning: "Guido, vorrei che tu e Lapo ed io," where the same Giovanna is mentioned by name, with the pretty wish that some good magician would transport him and his two friends, each with his mistress ("Monna Bice" being named as his own), on to the high seas in a boat, where every wind should be at the command of their own will; floating on ever and ever; the joy of being together ever increasing from the increased indulgence of it, and speaking never of anything but their loves; "each of the girls being as happy with us as I am persuaded we should be with them." This does not read much like a description of theological studies, but is as pretty a love-conceit as poet ever put on paper.

Finally, the sweeping allusion to "the older commentators, Benvenuto da Imola," &c., with the implication that they read the *Vita Nuova* as he reads it, is disingenuous. The *Vita Nuova*, on the contrary, was so entirely accepted as a mere "story of youthful love" that the older commentators never gave it the attention it deserved. They met Beatrice in the full blaze of Dante's highest idealisation of her, and all they had to do was to treat her under that final appearance; and yet they mostly do say, "this is that Beatrice whom as a youth he loved."

The greatest stumbling-stock of all, however, is one to which your correspondent naturally makes no allusion; and that is the corroborative historical testimony in support of the *Vita Nuova*. Now this is certainly not abundant, though it is quite sufficient of itself to put out Canon

*As it may be captiously contended that in this line I have departed from literalness, I beg to point out that each sonnet is preceded by a preamble, which is part of its concrete form, and I have made a point here of introducing an exquisite expression literally from the preamble, which, in the version, *ante* p. 254, is paraphrased:

"She was of so noble a presence, so abounding in every charm." . . .

* The elder Rossetti, in making out his system of what Fraticelli calls *gergo settario*—an allegory with a political in place of a theological purpose—was actually driven by his honest consistency to the more extravagant form of this dilemma, to the extent of treating the mistresses of Cavalcanti, Cino, Petrarch, and even Boccaccio, as allegorical persons.

Biscioni's candle. As I have gone into this at considerable length in a paper for the Royal Archaeological Institute (read April 17), as well as in my "Reply" in *Notes and Queries* (April 12), I will not repeat anything of it here but one item of such importance that it fully justifies me in occupying your space with a brief reference. It would seem, then, that England has long housed in the Ashburnham Library a codex of the Commentary on the *Commedia* by Dante's son, but no one had ever published any account of it. This codex, at the sale, found its way to the Public Library at Florence; and here it was deciphered by an indefatigable Dantista, originally inclined towards Biscioni's theory or something like it. He found it, however, to be an entirely re-written version of this Commentary, with the original passage concerning the historical character of Beatrice worded in much plainer terms, as if the possible misunderstanding of later years had been foreseen and specially provided against. As I have already given full particulars of it, I need say no more here. Supposing that the fact of its being the actual handwriting of Pietro di Dante should be disproved, there is evidence enough that it must still be of a date so early that it is scarcely less valuable. While, on the other hand, if it is confirmed that it is his, we need never be disturbed again by this historical doubt as to Dante's mistress.

In conclusion, I should like to find place for a quotation from what Mazzini has written on the subject—Mazzini who, arch-conspirator as he was, yet refused to accept the allegorical theory of the elder Rossetti, however much it favoured his political designs. He calls the *Vita Nuova*

"the perfume of Dante's early years. The dream of that love which God sends to His privileged children in order that they may never forget the immortality of their being. . . . The *Vita Nuova*, in which he relates the emotions of his love for Beatrice, is an inimitable little book of gentleness, purity, delicacy; of sweet and sad thoughts; loving as the note of the dove, ethereal as the perfume of flowers; and that pen which in later years resembled a sword in his hand, here delineates them as tenderly as Raffaelle might have done with the pencil. . . . There are sonnets far beyond the most admired of Petrarch's, almost untranslatable, so exquisite are they in their construction, so purely Italian in their harmony. Shelley alone could have succeeded. We think that the task of translating the *Vita Nuova* can only be confided to the soul of a woman. . . . One cannot really understand how men like Biscioni and (the elder) Rossetti can have argued against Beatrice's real existence; or how any one can make out two Beatrices—that of the poet and that of the theologian. It would destroy the progressive continuity, the peculiar genius in the love of Dante. It is precisely this endeavour to place a link between the real and the ideal, . . . between earth and heaven, which converts the love of Dante into . . . a work of purification and idealisation, which stands by itself, pointing out the mission of woman and of love. She who inspired Dante here below became his angel, his guiding angel, in heaven. Death disappeared before the mighty love which kindled the heart of the poet. . . .

"His union with Gemma Donati . . . appears to have been calm and cold, rather the accomplishment of a social duty than the result of an impulse of the heart. . . . Above is the serene heaven, and in it the image of Beatrice immovable, and shining like the sun of his inner life. . . . He inspired himself by her memory, not only in the magnificent pages which he consecrated to her towards the close of his life in the *Commedia*, but in his worship for Woman, which pervades it from one end to the other. In his love for the beautiful, in his stirrings after inward purity, Beatrice was the muse of his understanding, the angel of his soul, the consoling spirit which sustained him in exile, in poverty, under a cheerless, wandering, denuded existence, if ever there was one. . . ."

Such is the ideal of womanhood which the Florence committee is intending most opportunely to put forward at its May festival.

(Miss) R. H. Busk.

THE ETYMOLOGY OF "TEUTON."

London: April 19, 1890.

So far as I know, the unanimous opinion of philologists of authority has hitherto been that the ethnic name *Teutones* is a derivative of **þeudā*, "people," from which in later times the adjective *Theotiscus* (*Deutsch*, *Dutch*) has been formed. It is perhaps presumptuous to question a derivation which has been supported by so many scholars of the first rank; but it certainly seems to me that this derivation is open to strong objection, and that there is a possible alternative, which is on all grounds preferable.

There is reason to believe that both Grimm's Law and Verner's Law were already in operation at the time when the name of the Teutones became known to the civilised world. Hence, if the name were a derivative of *þeudā* < *teutā*, we should expect that its Latin form would have been *Teudones*. The difficulty is generally met by the assumption that the recorded form is due to "Celtic sound-substitution"; but of this there is no evidence. The formation of an *on*- stem in the circumstances supposed seems, moreover, not to be quite in accordance with analogy. Prof. Rhys, indeed, has suggested that the word (which is found also as *Teutoni*) is not an *on*- stem, but is to be restored as **þeudanōs*, "kings"; but this supposition involves obvious difficulties.

The suggestion that I have to offer is that *Teutones* is a derivative of the adjective **þeuþo*- < *teúto*- = Gothic *þiuþs*, "good." This hypothesis has the advantage of explaining the Roman form by means of Latin sound-substitution alone; and the development of the *on*- stem is in this case perfectly analogical. That a nation may have called themselves "the good" is, surely, not very unlikely. The particular kind of "goodness" on which the Teutons prided themselves would probably be warlike prowess.

If this hypothesis be accepted, it takes away the last scrap of excuse for our perverse English practice of using the word "Teutonic" instead of "Germanic." It is, of course, true that classically-inclined mediaeval chroniclers used *Teutonicus* in the sense of *Theotiscus*, just as they said *Daci* for "Danes"; but no one will say that this affected custom is any justification of our English usage, if the etymological notion which it implies be unsound.

H. Bradley.

NOT AN AMERICAN.

London: April 22, 1890.

Sir,—In the kind notice of my book, *A Tour in a Phaeton* (Academy, April 19), your reviewer has made a slight mistake in calling me an American. Pray allow me to state that I am an Englishman—a fact, I think, made sufficiently clear in the very first chapter. Strangly enough, another critic writes: "The author, who is an Englishman to the core," &c., &c.

J. J. Hissey.

APPOINTMENTS FOR NEXT WEEK.

Sunday, April 27, 4 p.m. South Place Institute: "The Vatican."
7.30 p.m. Ethical: "Rousseau as a Social Reformer," by Mr. G. C. Moore Smith.
Monday, April 28, 8 p.m. Society of Arts: Cantor Lecture, "Sugar, Tea, Coffee, and Cocoa, their Origin, Preparation, and Uses," I., by Mr. Richard Bannister.
8 p.m. Aristotelian: "Newman's *Grammar of Assent*," by Mr. P. Daphne.
8.30 p.m. Geographical.
Tuesday, April 29, 3 p.m. Royal Institution: "The Place of Oxford University in English History," III., by the Hon. G. C. Brodrick.
8 p.m. Civil Engineers: Discussion, "The Application of Electricity to Welding, Stamping, and other Cognate Purposes," by Sir Frederick Bramwell.
Wednesday, April 30, 8 p.m. Society of Arts: "Photographic Lenses," by Mr. T. R. Dallmeyer.
8 p.m. Geological: "Certain Physical Phenomena exhibited by the so-called 'Raised Beaches' of Hope's Nose and the Thatcher Rock, Devon," by Mr. D. Pidgeon: "The so-called Upper-Lias Clay of Down Cliffs," by Mr. S. S. Buckman; "The Devonian Rocks of South Devon," by Mr. W. A. E. Ussher; "Some New Mammals from the Red and Norwich Crags," by Mr. E. T. Newton; "Burrows and Tracks of Invertebrate Animals in Palaeozoic Rocks and other Markings," by Sir J. W. Dawson.
Thursday, May 1, 1.30 p.m. Royal Institution: Annual Meeting.
3 p.m. Royal Institution: Tyndall Lecture, "The Heat of the Moon and Stars," III., by Prof. C. V. Boys.
4 p.m. Archaeological Institute: "Dummy Grenadiers from the County Hotel, Carlisle," by Chancellor Ferguson; "Anglo-Norman Ornament compared with designs in Anglo-Saxon MSS.," II., by Mr. J. P. Harrison; "Bronze Weapons from Egypt," by the Rev. Greville I. Chester.
5 p.m. Library Association: Discussion, "Sir John Lubbock's Bill."
8 p.m. Linnean: "Quantitative Examination of Water-Meadow Herbage," by Prof. W. Fream; "Some Old-World Species of Scorpion," by Mr. R. I. Pocock.
8 p.m. Society of Arts: "Design applied to Wood-carving," I., by Mr. Lewis F. Day.
Friday, May 2, 4.30 p.m. Camden Society: Annual Meeting.
5 p.m. Physical: "The Distribution of Glow in a Strained Elastic Solid," by Mr. C. A. Carus-Wilson; "Photographs of Rapidly Moving Objects," and "The Oscillating Electric Spark," by Prof. C. V. Boys.
8 p.m. Geologists' Association: "The Manufacture of Serpentine in Nature's Laboratory," by Gen. C. A. McMahon; "A New Species of Capulus," by Prof. G. S. Boulger; "The Occurrence of Amberite (Retinite) or Fossil Gum in a Seam of Coal in New Zealand," by Mr. T. P. Moody.
9 p.m. Royal Institution: "Théophile Gautier," by Mr. Walter H. Pollock.
Saturday, May 3, 3 p.m. Royal Institution: "Colour and its Chemical Action," III., by Capt. W. de W. Abney.

SCIENCE.

Catalogue of the Persian, Turkish, Hindûstânî, and Pushtû Manuscripts in the Bodleian Library. Begun by Prof. Ed. Sachau, continued, completed, and edited by Hermann Ethé. Part I.—"The Persian Manuscripts." (Oxford: Clarendon Press.)

The Catalogue of the Persian MSS. in the Bodleian, pushed forwards, as Dr. Ethé informs us in his preface, so as to be ready for the eighth Oriental Congress held last September in Stockholm and Christiania, is now before us, and those who are interested in this branch of literature are at length enabled to appreciate the immense riches stored up in the library in question. It is scarcely necessary to mention the manifold associations of Oxford with Oriental—especially with Persian—studies. It was Thomas Hyde, the Oxford professor (not to go further back than the year 1700), who "made the first systematic attempt to restore the history of the old Persian religion" in his celebrated work entitled *Veterum Persarum, et Parthorum, et Medorum Religionis Historia*. It was to the Bodleian Library that the first MS. of the Vendidad that Sadé brought to Europe was presented in the year 1723. It was the sight of a facsimile of four pages of this precious MS. (No. 1935 in the Catalogue), sent to Etienne Fourmont in Paris, which first awoke in the impetuous soul of the gallant young Frenchman, Anquetil du Perron, the resolution to win for his country the glory of bestowing on Europe a knowledge of the contents of the

sacred books of the Zoroastrians. And it was the desire of inspecting the treasures contained in the Bodleian Library which made him refuse to quit England, at the termination of the captivity wherein his seven years of adventure, endeavour, and final success had culminated, until he had been permitted to pay a visit to Oxford. "Je déclarai net," he writes, "que je ne quitterois pas l'Angleterre, sans avoir vu Oxford, puisqu'on m'y avoit retenu prisonnier contre le droit des gens."

Space does not permit us to enlarge on this topic, or to do more than mention one or two of the private collections which have gone to enrich the Bodleian. Indeed, Dr. Ethé promises a full account of these in the introduction to the second volume of the Catalogue, which will also contain, besides the description of the Turkish, Hindûstânî, and Pushtû MSS., the various indices necessary to facilitate the use of the present volume. That these indices are deferred is certainly a matter for regret; yet the admirable arrangement of the 2038 MSS. described according to their subject-matter and chronological sequence, together with the short, but lucid, table of contents prefixed to the work, renders their absence a matter of less consequence than one might suppose.

That the work commenced by Prof. Sachau and completed by Dr. Ethé was well worth the doing, everyone aware of the extent of the Bodleian collection of Persian MSS., and the exceptional value of some of the private collections embodied therein, was fully prepared to admit. Among the latter, those of Sir Gore Ouseley and Sir William Ouseley deserve especial notice. The remarkable care exercised by the first of these justly celebrated Orientalists in the choice of MSS. is illustrated by a remark in one of his letters to his brother. Speaking of the large number of worthless and inaccurate MSS. current in India, he says, "I only buy those written in Irân, which are very scarce, or else have copies taken in fair Nastalîk from the best originals under my own inspection." To the nucleus thus formed in India he was enabled to add a large number of genuine Persian MSS, collected under exceptionally favourable circumstances during his mission to the court of Fath Alî Shâh. Several of these were given to him by the king, by ministers and noblemen attached to the court, or by the authors themselves. Among these we will only notice No. 520, an epic poem in the style of the Shâhnâma composed by the then poet-laureate in praise of Fath Alî Shâh; and No. 1200, the poems of Mîrzâ Abdu'l-Wahhâb, then minister for foreign affairs, who wrote under the *nom-de-guerre* of Nashât. The first of these was presented to Sir Gore Ouseley by the king; the second by the statesman-bard, who, amid the cares of office, found leisure to pursue the gentler paths of literature. These MSS., and others of the same class, are interesting from their associations; but there are others which, either by reason of their age, authenticity, or rarity, are far more precious, and of which, indeed, the value is almost inestimable. It is in the sections devoted to poetry and biography that some of the most remarkable of these are to be found. Among them we can only pause to notice a MS. of the Masnavî, dated A.H. 805 (A.D. 1402-1403); a MS. of Nizâmî's five great poems, dated A.H. 767 (A.D. 1365); a MS. of the Dîvân of Hâfiz, dated A.H. 843 (A.D. 1439), only fifty-two years after the author's death; a copy of Jámí's first Díván, dated A.H. 899 (A.D. 1494), only one year after the author's death; another Masnavî, truly described as "one of the most valuable that we possess," since it has undergone careful collation with, and correction from, a vast number of very old and authentic MSS.; and several very rare biographies of poets, at least one of which (No. 395 in the Catalogue) appears to be quite unique in Europe. Among the historical works also are several of exceptional value—as, for instance, the original autograph of Sharaf Khân's great work on the History of the Kurds, of which the text has been edited in Russia. We would gladly stop to describe a number of other MSS. scarcely inferior in point of interest to those already noticed; but we must of necessity pass on to other points which demand notice. Moreover, a good Catalogue is already the epitome and essence of a library, and one cannot subject this essence to further condensation. Scarcely a page of the work under consideration is uninteresting or unprofitable reading. All that we can do is to select certain points which have especially struck us as a specimen of the whole, referring those who desire fuller information to the Catalogue itself. To quote from the preface of the Masnavî: "a little is an index to much, a single draught indicates a reservoir, and a handful may serve as a sample of a mighty granary."

That the compilation of a Catalogue such as we are discussing is of all literary labours the most arduous will scarcely be denied by anyone who has had occasion to examine and describe even a hundred or two of Oriental MSS. In any case it requires patience, diligence, scholarship, and judgment in a high degree; for in all large collections of this sort—and the Bodleian collection is no exception to the general rule—many MSS. occur which are not only without title, without date, and without obvious indication of authorship, but in which the pagination is hopelessly disordered, or the writing execrably illegible. To rearrange, describe, and identify such, to traverse with labour and pain their inky labyrinths in search of some clue which may lead to a discovery of their authorship, and to consider attentively page by page the character of their handwriting, with a view to fixing as nearly as possible the date of their transcription, is no light task, and often taxes to the uttermost the resources of the most accomplished scholar. Small wonder is it that many who are ready to translate an interesting history, or edit the text of a favourite poem, shrink back from undertaking a task so onerous, we might almost say so thankless. Yet of the achievements of scholarship a good Catalogue and a good Dictionary are perhaps the highest; and we may well congratulate ourselves that, at a time when Persian literature is, on the whole, so neglected in England that, in this branch of letters, we no longer occupy the second, or even the third, place among the nations of Europe, a standard work of each class should within one year issue from the English press.

It is in the domain of Persian poetry that Dr. Ethé has hitherto rendered the most signal services to literature; and it is to the forerunners, contemporaries, and successors of the immortal Firdawsî that his attention has been more especially directed. On the biographies, relations, and works of these, as well as on the early developments of the literary revival which succeeded the Muhammedan conquest, his laborious and painstaking investigations—embodied for the most part in a series of monographs published in different German periodicals, but summarised and condensed in the admirable article on Persian literature which he contributed to the *Encyclopaedia Britannica*—have shed a flood of light. This being so, it is scarcely surprising to find that in the Catalogue it is in general biographies of poets which receive the most detailed description; that one such work should occupy twenty-seven columns, another fifteen, another thirteen, another—the well-known Âtash-Kedé—thirty-one, and another—the unique and hitherto unknown work already alluded to—no less than eighty. We are far from regretting the length of these descriptions, whereby, indeed, the value of the Catalogue is greatly increased. Yet, though all sections of the work are well and conscientiously done, it is easy to see which has aroused Dr. Ethé's keenest interest and most diligent activity.

From what we have already said we trust that it will be sufficiently evident that we regard the Bodleian Catalogue as in every respect deserving of the highest praise, and fully worthy of Dr. Ethé's great reputation as a Persian scholar. Yet, since we conceive it to be the duty of a critic to indicate those points wherein the work submitted to his scrutiny is weakest as well as those in which it is strongest, we feel compelled to state in what respects the Catalogue might have been rendered even more useful than it actually is. And in so doing we do not desire to cast the slightest shadow of disparagement on the work before us, which, in our opinion, could not have been done better by any Persian scholar in Europe, but to call attention to a very serious defect in our literary apparatus which Oriental scholars should without delay take steps to remedy. What has been said about Indian MSS. of Persian works applies also in great measure to Indian printed or lithographed editions of the same. The best Persian texts come not from Lucknow or even Bombay, but from Teherân, Tabrîz, and Constantinople. These latter are, however, not only difficult to obtain, but their very existence can sometimes hardly be ascertained by those resident in Europe. Some valuable information about recent publications of the Persian press are, it is true, to be found in the *Indian Antiquary*, *Indian Notes and Queries*, and other periodicals. Most of these have been contributed by Mr. Sidney Churchill, of the British Legation in Teherân, whose acquaintance with current Persian literature is probably unequalled. Yet these notices are brief and scattered; they cover only a small portion of the ground. And, to be brief, there exists at present no convenient method of discovering whether a given work has or has not been lithographed or printed at Teherân or Tabrîz, while many modern works of reference of the greatest value remain unknown to European scholars for many years after their appearance. Thus it is that even

so careful and diligent a scholar as Dr. Ethé has failed to notice some of the best Oriental editions of the works before him, and has been unable to elucidate certain points which a reference to recent Persian publications would have fully cleared up. These assertions might be illustrated by a good many examples, but we must necessarily confine ourselves to a few.

With regard to the first point, then—the failure to notice Oriental editions—we will cite only the following instances, indicating the works in question by their number in the Catalogue.

Nos. 797 and 800, two works of the celebrated wit and satirist Obeyd-i-Zâkânî entitled respectively "The Mouse and the Cat," and "Pleasantries." No published text of either of these is mentioned, though the first has been lithographed at Bombay, and of the second a very nicely printed edition was issued about three years ago from the press of Ebû'z-Ziyâ Tevfik Bey in Constantinople.

No. 892, the "Leylâ and Majnûn" of Maktabî, was lithographed two years ago in Bombay.

No. 1251, the very important Sûfî treatise of 'Irâkî entitled "Lama'ât," with the Commentary of Jâmî, has been lithographed in Teherân.

Other examples might be adduced, but we must pass on to the second point—the failure to make use of recent Persian works of reference to elucidate matters on which they would have thrown no small amount of light. Now, one of the best modern biographies of Persian poets is the Riyâzu 'l-'Ârifîn of the late Rizâ Kulî Khân (the author of numerous works of great value, among which the continuation of Mirkhond's great history down to our own times is especially worthy of notice), which was published two years ago in Teherân. No reference is made to this work by Dr. Ethé in speaking of Fânî (No. 1281), Afzalu 'd-Dîn of Kâshân (No. 1445), or Bâbâ Tâhir of Hamadân (No. 1298, § 50), though pretty full notices of all these writers are given in it. In the case of the last (whom we suppose, in default of any evidence to the contrary, to be identical with the author of the very popular quatrains written in what the Persians generally call the Lûr dialect) some reference should, we think have been made to M. Clément Huart's article in the *Journal Asiatique* for 1885, which contains, besides a discussion on the dialect in question and its relations, the text and translation of fifty-nine of Bâbâ Tâhir's quatrains. M. Huart was unable to fix the date of this writer more closely than as "anterior to the eighth century of the Hijra," since it was not specified in either the Âtash-Kedé or the Nuzhatu 'l-Kulûb; but in the Riyâzu 'l-'Ârifîn it is stated quite definitely, for he is said to have died in A.H. 410. Of course, the author of the treatise noticed by Dr. Ethé may not be identical with the author of the quatrains, yet the name is an uncommon one, and the question appears at any rate to merit a discussion.

There are one or two other cases where it appears to us that European authorities who ought to have been referred to have been passed over in silence. This is especially the case with regard to No. 1218 in the Catalogue, a MS. containing the text of some of the *ta'ziyas* or passion plays enacted in Persia during the month of Muharram. In reference to this subject, Dr. Ethé cities, in addition to his own studies on the matter, Polak, Gobineau, and Chodzko. Was it right entirely to ignore the valuable work of Sir Lewis Pelly and Mr. Wollaston published ten years ago by Messrs. W. H. Allen, which contains translations of no less than thirty-seven of these *ta'ziyas* collected in Persia, carefully rendered into English, and illustrated by a preface and many valuable notes?

Several similar omissions might be noticed, but these will suffice as illustrations. And, after all, it is a graceless task to try and detect flaws in a really valuable and scholarly work. The fact is that, in this field of literature, the harvest is great and the labourers are few; and it is chiefly in the hope of inducing some to turn aside from the well-worn paths of Greek and Latin into the almost unexplored domain of the Persian classics that we have been impelled to point out at some length how much remains to be done here, and how many laurels are still to be won. For the rest, we can only congratulate the Bodleian Library on its treasures; the Clarendon Press on its work; and the authors of the Catalogue on having produced not merely a permanent monument to their own erudition and diligence, but an invaluable addition to the scientific literature of the age.

Edward G. Browne.

CORRESPONDENCE.

ETRUSCAN AND LIBYAN DIVINITY-NAMES.

Barton-on-Humber: April 10, 1890.

Dr. Brinton has kindly sent me his brochure, *On Etruscan and Libyan Names* (*vide* Academy, March 15, 1890, p. 192), section iv. of which treats of "Names of Divinities," and contains the following suggestions among others:

Libyan *Abru*, in an Inscription *Ifru* = Etruscan *Aplu*, *Apulu*. But few will doubt that *Aplu* is a contraction of *Apulu* (= Apollo); and Pauli (*Die etr. Zahl.* 25-7) denies any Etruscan *r-l* or *l-r* change, while Dr. Brinton gives no instance (*cf.* Deecke, "*lalan* falsche Form für *laran*"). The Libyan *Gurzil* = Etruscan *Culśu*; but, besides the *r-l* difficulty, *u* is a usual Etruscan feminine divinity ending, *e.g.*, *Alpnu*, *Tarsu*. *Apropos* of a Leukothea, Dr. Brinton connects the Etruscan *Mlacuχ* with the Libyan *amelal*, "white." I fail to see any connexion, and have suggested that the love-goddess *Mlacuχ*, represented with (the Tyrian) Hêraklês, is the Semitic *Melekheth* (*cf.* Jer. vii. 18), "the Queen" of heaven (Robert Brown, jun., *The Etruscan Inscriptions of Lemnos*, p. 21). The Etruscan *Sethlans* (*vide* Academy, July 20, 1889, p. 42) "may be from the Libyan root *s't*, strong"; but, as De Brosses observes, "Ce n'est pas dans les possibilités qu'il faut étudier." The Etruscan *Tina* (*vide* Academy, November 12, 1887, p. 323) = the Libyan *Mastiman*, *mas* being "the common Libyan (and Etruscan) prefix of grandeur." But it is singular that the Etruscans should always omit this prefix in the very name of all others in which we should expect to find it, and where, if Libyans, they must have been accustomed to use it. In the name *Turms* (*vide ibid.*), "we appear to be in the presence of the ancient Libyan radical TR." If so, appearances here are distinctly deceitful.

The Etruscan goddess *Munθuχ* is connected by Dr. Brinton with the Etruscan-Roman *Mantus*, and both with the Libyan *Motmanius*. All three appear to me to be wholly unconnected. On the mirrors, *Munθuχ* assists in adorning *Malavisχ*, and dances with *Xelφun* (? Κελύφιον, "Fruit-rind"); and the name divides itself into *Mun*, *+θ* ("the abstract suffix," Sayce), *+uχ* (a class-ending, *vide* Academy, May 4, 1889, p. 309). She is a kindly spirit, somewhat like the Graces; and *mun* in many Turanian dialects means "heaven," "high," &c. The flat-nosed, leopard's-skin clad satyr *Xelφun*, with a goat's tail, is a Greek concept, like his fellows of the Bacchic train; and it is not improbable that the dance of *Munθuχ* (a heaven-spirit) with *Xelφun* (an earth-spirit), depicted on a late mirror, contains a reference to the mystic kosmic nature-dance of Dionysos.

On the general question, Dr. Brinton will do well to explain, if he can, the silence of antiquity respecting any Etruscan movement from Libya, coupled with the vast amount of tradition which connected the Etruscans with the East, the views of the ancients being summed up in the dictum of Seneca, "Tuscos Asia sibi vindicat" (*Consol. ad Helv.*, vi. 9). The theory of archaic "Etruscan invasions of Egypt" is, I think, now exploded; nor can much be gathered from the Libyan names recorded by Bishop Corippus, "who lived at the court of Justinian," and wrote when Africa had for centuries been a Roman province.

As to the Etruscan *clan* (*vide* Academy, March 15, 1890, p. 192), Etruscologists render it "son," because it is translated by "*F*" (= *filius*) in the familiar bilingual inscription Fab. No. 460; and this meaning exactly agrees with the Turanian etymology (*vide* Academy, May 4, 1889, p. 309).

Robert Brown, Jun.

SCIENCE NOTES.

Dr. W. Waagen, of Prague, has contributed to the *Palaeontologica Indica* another memoir on the Salt Range, in which he sets forth the geological conclusions drawn from the detailed study of the fossils described in his former papers. To illustrate the physical features of the country, Dr. Waagen introduces four excellent landscapes, executed from sketches which he made on the spot when attached to the Geological Survey of India. The Salt Range is regarded by Suess as skirting the Hindu Kush, and occupying towards this system a position similar to that which the jurassic ranges of Switzerland occupy towards the Alpine system; the geographical postions being, however, reversed in the two cases. In fact the elevation has been in opposite directions; for while the Alpine system has been moved from the south towards the north, the Central Asiatic system has been moved from the north towards the south.

MEETINGS OF SOCIETIES.

Aristotelian Society.—(*Monday, March 31.*)

Shadworth H. Hodgson, president, in the chair.—Mr. H. W. Blunt read a paper on "The Philosophy of Herbert of Cherbury." There is a harmonic or analogical correspondence of our faculties with things, but our truth is not itself the truth of things. Our truth is (1) of appearance, (2) of conception (3), of that which organises and judges of these, intellect. Intellect must infer rightly from right premises, and can correct those which are wrong. Ultimate true premises are common notions not derived from experience, but given by natural instinct. These notions are made explicit by a method of interrogation, based on a novel system of categories, and are verified chiefly by the consensus of all sane men. Applying this metaphysic to religion, Herbert establishes as common notions five catholic articles, which comprise monotheism—for ancient polytheism was symbolic—and personal immortality. The world is likened to a musical instrument, where men must discern the single design of the maker and performer. Herbert's rationalism has in it no

trace of pantheism, but he does not admit an evil principle.—The paper was followed by a discussion.

Shelley Society.—(*Wednesday, April 9.*)

Dr. F. J. Furnivall in the chair.—Mr. G. W. Foote lectured to a large audience on "Shelley's Religion." Denying the truth of Robert Browning's assertion that Shelley, had he lived longer, would have been reconciled to Christianity, the lecturer contended that, though Shelley was variously influenced by the moods in which he wrote, there was no important break in the continuity of his thought. Trelawny was cited as an authority for the fact that the atheism of "Queen Mab" remained Shelley's creed to the end; it was the style of "Queen Mab," and not the matter, that Shelley afterwards repudiated. Reference was made to Mr. Stopford Brooke's admission that Shelley was a pantheist only in his higher hours; and it was argued that Shelley's pantheism was nothing more than the outcome of his poetical sympathy—an imaginative personification of inanimate Nature. Granting that Shelley's early materialism was exchanged for the ideal philosophy of Berkeley, yet such idealism was a very different thing from a belief in deity; while the utmost that can be quoted from Shelley in favour of the immortality of the soul is the expression of a poetical hope rather than a deliberate conviction. Mr. Foote supported the main contention of an exceedingly interesting lecture by quotations from "Laon and Cythna," "Prometheus Unbound," "Julian and Maddalo," and other poems.—A discussion followed.

New Shakspere Society.—(*Friday, April 11.*)

Dr. F. J. Furnivall in the chair.—Miss Grace Latham read a paper on "Rosalind, Celia, and Helen." "As You Like It" was probably written when Shakspere was suffering from the faithlessness of his friend of the Sonnets and the dark lady. Thus, while the play possesses the poetic beauty, the brilliancy, and buoyant young life of Shakspere's early period, it has an underlying strain of world-bitterness, which is also the keynote to the character of Rosalind, and is the effect of her life of danger and constraint at her uncle's corrupt court. It gave her a wide experience of the world, sharpened her power of observation, inclined her to perceive the follies and weaknesses of human nature rather than its nobler qualities, made her suspicious even of Celia's devoted affection; and the strength of these impressions is increased by her essentially truth-loving, genuine nature. Once free in Arden, her joyous, daring, practical character asserts itself; but the lessons of her early life are not forgotten; she dares not believe in Orlando's love, lays elaborate plots to test it, and is defeated by her own perfect impersonation of the knavish boy. She is treated with indifference, patronised, and encouraged by her lover. His honest, upright nature, combining daring and generosity with well-balanced common sense, is a revelation to her; and, once secure of his love, she gives herself gladly to him. Celia is one of the most beautiful of Shakspere's women. Her love for Rosalind finds its expression and its reward in tender, devoted service, and is saved from weakness by its strength and selflessness; ready to defend and act for her in every emergency, she remains at other times contentedly in the background. The suddenness of her marriage with Oliver has been criticised; but her gentle nature has no distrust to delay the acknowledgment of her love, and its story could not be more prominent without interfering with the main interest of the play. Helen in "All's Well that Ends Well" is one of those determined, tactful women who will use any means and submit to almost any degradation or hardship to gain their ends; but who, preferring the substance of power to its shadow, never force those whom they govern to recognise the extent of their intellect and strength. The apparent contradictions in her character are accounted for by the tremendous force of her will, which often blinds her to the real nature of the means she employs to gain her end. Rather observant than clear-sighted, she perceives the surface facts of life distinctly, but not its undercurrents of vanities, prejudices, and affections. Thus, Bertram's determined resistance to his marriage is unexpected by her. Without Rosalind's quickness, she cannot instantly mature her plans; but, when formed, she is able to compel the services she needs, and override circumstances. Bright, witty, Rosalind guides her life; the tender, poetic Helen shapes hers; but the most beautiful, if least powerful, character of the three is the gentle, loving, unselfish Celia.—The chairman much commended the way in which Celia's character had been brought out, and finally given the crown of place. He observed that it took a woman to discover and point out any flaws in Rosalind's character.

FINE ART.

Pen-Drawing and Pen-Draughtsmen: their Work and their Methods. A Study of the Art To-day, with Technical Suggestions, by Joseph Pennell. (Macmillan.)

Mr. Joseph Pennell—with the good help of the effective allies whom he has found in printers, binders, and publishers, in the artists who have aided him by the use of drawings, and those who have reproduced their work—has set his name on the fore-front of a sumptuous volume which it is right pleasant to handle and run the eye over, a volume, finally, which one has much satisfaction in placing upon the very stateliest of the shelves of one's book-room.

It may be doubted, however, whether its author has not committed an initial error upon his very title-page—whether the book might not most fittingly have been styled "Pen-Drawing as adapted to Modern Means of Reproduction"; for, from first to final page, Mr. Pennell has concentrated his attention not so much upon the "pen-drawing" as upon the form in which that will at length appear before all the world in the next issue of *The Century*. This painful pre-occupation with process reproduction has done much to warp the writer's judgment, to limit his range of vision; and, especially, it has produced a quite curious effect—one comparable to that yielded by a reversed telescope—when he has chanced to turn his gaze upon the past, making the "great" masters of the olden time seem to him but pigmies in pen-drawing; for—benighted men—did they at all respect, did they even know, the true technical conditions of the art, as finally formulated in the editorial sanctums of Yankee journalism? Did they do anything at all but dip quill or reed in ink, and quietly record or interpret, in simplest fashion, what of nature could, in this way, be most readily recorded or interpreted? As Mr. Pennell truly remarks, "Now, pen-and-ink drawing is another thing." Is it indeed a better one, a thing more artistic?

Our author informs us that, as at first planned, his volume was to have been "a small handbook of pen-drawing"; and throughout all these noble broad-margined pages, which are the form it has finally attained, the writer seems to have been hesitating continually between a modest desire to adhere to his original aim of producing a handbook for guidance in early practice of pen-drawing and the more ambitious scheme of making his book the ultimate pronouncement, the final authority, upon that form of art with which it deals. And it is just in this want of definite and unwavering grasp of a central aim, the absence of logical grip, of due and obvious sequence of things that should follow each other, of fitting emphasis upon what he should have made prominent, of, in fact, general balance, consistency, mutual relation of part to part, that Mr. Pennell evinces his literary inexperience; though, truly, incoherences of individual phrase also are by no means hard to seek—witness that sentence which terminates at p. vii. of the Preface, a very triumph and masterpiece of "puzzle-headedness," one that we should find it hard indeed to match in our own not very severely restricted range of reading.

Mr. Pennell seems to have attained to a perception of the truth that the "draughtsman" should have learned to draw; the farther fact that a writer should be able to write is as yet beyond him. But, on the other hand, when we regard Mr. Pennell's volume not as a comprehensive treatise upon pen-drawing, or as a final appraisement of the respective rank of its practitioners, but rather as the stray jottings of a most accomplished draughtsman upon an art which has made him eminent, the case is changed, the value of the book appears. It is not from an artist—whatever Mr. Pennell may think—that we can expect a satisfying view, a comprehensive estimate, of art, or of any wide branch of it. "A runner cannot be a sign-post as well," was the saying of an American, though he was certainly not Mr. Pennell; but the notes upon art of a practised and accomplished technician, like the writer of the book now before us, have always their worth—worth that lies at its lowest in their suggestiveness. The chapter here upon the "Materials for Pen Drawing," and that giving "Technical Suggestions for Pen Drawing," are excellent and to the point, will be helpful and of value to anyone taking up the art. There is much, too, that is good in that more debateable chapter dealing with "Reproduction in Pen Drawing."

As for the illustrations, they form a perfect cabinet of varied and representative examples of what is at least an interesting, if it may, perhaps, prove but a passing, phase of contemporary art, of modes of technique which the science of to-morrow may, perhaps, deliver from those reproductive limitations which presently hamper its freedom and restrict its range.

A RELIC OF NAUKRATIS.

Westbury-on-Trym: April 14, 1890.

It is not, perhaps, generally known that the Central Park Museum in New York contains an interesting votive tablet, apparently from the site of Naukratis. The tablet is dedicated by one Komon, son of Asklepiades, who filled the office of public treasurer at Naukratis under Ptolemy Philopater, and is addressed to Isis, Serapis, and Apollo, for the welfare of the king. The letters, which are boldly incised, measure three-eighths of an inch in length, and the stone, which is of Grecian marble, measures about 10 inches by 7. It is slightly damaged at the upper corners.

Prof. J. A. Paine, Keeper of the Egyptian Department, has very kindly given me a paper cast of the inscription, which reads as follows:

[*****]ΑΣΙΛΕΩΣ ΓΤΟΛΕΛΙΟΥ ΘΕ[**]
[*]ΕΓΑΛΟΥ ΦΙΛΟΠΑΤΟΡΟΣ ΣΩΤΗΡΟΣ
ΚΑΙ ΝΙΚΗΦΟΡΟΥ ΚΑΙ ΤΟΥ ΥΙΟΥ ΓΤΟΛΕΜΑΙΟΥ
ΙΣΙΔΙ ΣΑΡΑΓΙΔΙ ΑΓΟΛΛΩΝΙ
ΚΟΜΩΝ ΑΣΚΛΗΓΙΑΔΟΥ
ΟΙΚΟΝΟΜΟΣ ΤΩΝ ΚΑΤΑ ΝΑΥΚΡΑΤΙΝ

Ὑπερ β]ασιλέως Πτολεμαίου θε[οῦ
μ]εγάλου φιλοπάτρος σωτῆρος
καὶ νικηφόρου, καὶ τοῦ υἱοῦ Πτολεμαίου
Ἴσιδι, Σεράπιδι, Ἀπόλλωνι
Κόμων Ἀσκληπιάδου
Οἰκονόμος τῶν κατὰ Ναύκρατιν

"Komōn, son of Asklepiades,
Public treasurer at Naukratis,
[dedicates this tablet] to Isis, Serapis, Apollo,
[for the welfare] of king Ptolemy the great
god, Philopator, saviour
and victor, and [for the welfare] of his son
Ptolemy."

Prof. Paine suggests that the use of the word "victor" points to some date closely following upon the battle of Raphia.

Amelia B. Edwards.

NOTES ON ART AND ARCHAEOLOGY.

We understand that the site on which Mr. W. M. Flinders Petrie proposes to begin excavations for the Palestine Exploration Fund (as stated in the Academy of April 5) is Khurbet 'Ajlân, the Eglon of the Book of Joshua. In accordance with the terms of the firman, all objects found in the course of the excavations (except duplicates) must be sent to the museum at Constantinople; but the Fund has the right of making squeezes, sketches, models, photographs, and copies.

The private view both of the Royal Academy and of the Grosvenor Gallery is fixed for Friday next, May 2.

A collection of Mr. William Strang's etched work will be on view next week at Mr. Dunthorne's gallery in Vigo Street. Other exhibitions are those of Mr. Burne Jones's series of four pictures, entitled "The Legend of the Briar Rose," at Messrs. Agnew's gallery in Old Bond Street; and an exhibition of art contributed by members of the Company of Cordwainers, at their hall in Cannon Street.

On Thursday next, May 1, Mr. Lewis F. Day will deliver the first of a course of lectures on "Design applied to Wood-carving," at the Society of Arts.

Mr. Harry Furniss's *Royal Academy Antics*, with sixty illustrations by the author, will be published by Messrs. Cassell & Co. next week.

The first number of *Royal Academy Pictures* for 1890, which will be ready by the opening day of the exhibition, will contain reproductions of pictures and sculpture by the following:—Sir F. Leighton, Sir J. E. Millais, Sir J. Gilbert, H. H. Armstead, P. H. Calderon, Thomas Faed, F. Goodall, Herbert Herkomer, B. W. Leader, Seymour Lucas, J. MacWhirter, W. C. Marshall, J. Pettie, E. J. Poynter, Hamo Thornycroft, E. A. Waterlow, H. T. Wells, T. Woolner, and W. L. Wyllie.

By far the most important picture sale of the summer season will be that of the late M. Gustave Rothan, a noted diplomatist, who took an active part in the events which preceded the Franco-Prussian war of 1870-71. The collection, which has been gathered together during the last twenty years with the assistance of the *doyen* of French art-criticism, M. Paul Mantz, comprises choice examples of the Dutch, Flemish, and French schools, with some few specimens of German and Italian art. Among its chief gems are a superb "Femme au Gant," by Frans Hals; the "Portrait of a Syndic," by Jordaens; the celebrated "Christ driving out the Money Changers," by Jan Steen; and an unsurpassed series of landscapes by Van Goyen, Jacob and Salomon Ruysdael, Philip de Koning, Van de Capelle, and others. Lovers of rarities in Dutch seventeenth-century art will be tempted by the charming "Page" of W. C. Duyster—a skilful genre painter, by whom only two other works are at present known; and by a not less rare "View in Holland," by Oudenrogge. The French section of the collection includes "La Dame au Parasol," by Lancret; "La Musique" and "La Peinture," two brilliant pieces of decoration by Boucher; a charming piece of genre by the scarce Lépicié; the portraits of Buffon and the Duchesse de Châteauroux, by Jean-Marc Nattier; and the masterly presentment of Barrère, by David. The catalogue, a magnificent folio, which equals or surpasses in the splendour and profusion of its illustrations anything yet attempted in the same style, contains, besides innumerable phototypic reproductions, etchings by Waltner, Boilvin, Le Rat, Lalanne, and Lucas. The sale will take place in Paris at the gallery of M. Georges Petit, on May 29, 30, and 31.

MUSIC.

MR. F. H. COWEN'S THORGRIM.

This work, written and composed expressly for the Carl Rosa Opera Company, was produced at Drury Lane, under the composer's direction, on Tuesday evening. The story of the new opera is founded upon an episode in the ancient Icelandic Saga, "Viglund the Fair." Mr. Joseph Bennett, the librettist, has often displayed literary skill; and in this, his latest venture, we find, indeed, much to praise. But good versification has nothing to do with a good plot; and it is of importance to know what this is like. Is the story a powerful one? Has it unity and interest?

Act 1. Harold Fair-hair, king of Norway, visits Jarl Eric. The latter has two sons: Helgi, by Arnora, his wife; the other, Thorgrim, is "love-born." The festivities in honour of the king are interrupted by a quarrel between the two brothers. Helgi's followers, urged on by Arnora, seek Thorgrim's life. The latter, insulted by Sweyn, one of Helgi's men, kills him. The king and his guards interpose, and at Eric's request Harald takes Thorgrim into his service. Act 2. Three years are supposed to have elapsed, and the king is receiving in state his principal Jarls. With the daughter of Jarl Thorir, Olof Sunbeam by name, and the promised wife of Helgi, Thorgrim falls in love at first sight, and boldly demands her hand. Her father will not retract his word. Thorgrim renounces the king's service, since Harald will not interfere in the matter, but threatens that one day he will return and take vengeance. In Act 3 we have a secret meeting of Olof and Thorgrim in a pine forest near her father's hall. He obtains her promise to follow him whenever he summons her to his side. Helgi, sword in hand, surprises the lovers, but lacks courage at the decisive moment, and, as the curtain falls, we see him trembling and leaning upon his sword. Act 4 opens with the marriage ceremony of Olof and Helgi. Thorgrim and his men enter suddenly, and extinguish the lights in the hall. Amid the excitement Thorgrim and Olof escape, and make their way to a ship in readiness. As the curtain descends, the voices of the lovers are heard singing:

> Thine on land and on the sea!
> Thine wherever thou mayst be!
> Love, till I this life resign
> Ev'rywhere and always thine.

In this story of deadly enmity between two brothers, an audience would naturally sympathise with Thorgrim, for he is bold as a warrior and as a lover; Helgi, on the other hand, is cowardly and irresolute. Yet Thorgrim's conduct in trying to win from his brother his affianced bride is not to be commended. He is like Tristan, only without the excuse of the love-potion. And then, though justice is not on his side, he succeeds in his plans: passion triumphs. There is nothing in Olof's character particularly to attract one; while as for Helgi's mother, Arnora, she has the thankless task of continually trying to rouse a weak-minded man to action. There is unity about the story, for the close of each act accentuates the ill-feeling existing between the brothers; but it has not sufficient interest, or rather what interest it possesses is weakened by the somewhat colourless *rôles* of the king, the Jarl Eric, the mother, and even Helgi.

Mr. Cowen opens with a short instrumental prelude leading to a vigorous chorus of warriors, and a martial dance is accompanied by some characteristic music. A Scald's Song, with chorus, was omitted. This is a simple but highly effective number. However, it delays the action of the piece, and so the sacrifice shows judgment. The king now sings a ballad, "The Viking's ship sails o'er the main," tuneful but not striking. Next follows a drinking chorus: the music is bright and spirited, but one may, perhaps, complain that it is a little too smooth and regular in rhythm for Northmen of the tenth century. The wrestling scene between Thorgrim and Helgi, with the taunts of the partisans on either side, is a bold and exciting piece of writing. When the king enters and stops the brawl, the orchestral accompaniment assumes quite a Wagnerian character. With respect to representative themes, it may at once be said that they are used in the opera with a certain skill and discretion. There is no attempt to imitate the elaborate combinations of the Bayreuth master. Arnora sings in vigorous strains of revenge. Thorgrim, when the king, taking his part, presents him with an armlet of gold, sings an effective song, "Pride of the North, whose conquering sword." There is a good swing about the music, and it is well, if somewhat heavily, scored. The finale is short, and it winds up with the "Pride of the North" theme taken up by the chorus.

The second act commences with a march, which serves, of course, for the entry of the king's guests. The principal theme is firm and dignified, while the second one is soft and graceful. The scene between Thorgrim and Olof when they first meet, and he falls suddenly in love with her, has music particularly characteristic of the composer. Helgi and Arnora now occupy attention, and then Thorgrim sings a delicate little ballad lightly scored. The composer uses here with effect a saxophone to echo voice-phrase. In the finale we note a taking, though conventional, concerted passage for principals and chorus, opening with a melodious love theme, which afterwards does duty in the third and fourth acts, and an agitated allegro as Thorgrim retires, threatening to return.

The third act is short. Olof, in the pine forest, is surrounded by her women, who sing to her "the story of Ivar," a graceful and pleasing ballad for solo and chorus. In Olof's scena, "Once more the Sun," the flowing music and delicate orchestration are striking features. The love-duet with which the act closes is one of the composer's highest achievements. There are some excellent contrasts in it, and it is worked up to a fine climax. It has both lyrical charm and dramatic force. The closing phrase may, perhaps, for a moment recall a famous passage in "Tristan"; but the music of this duet shows originality. The lovers are interrupted by the arrival of Helgi, and a few bars for orchestra brings the act to an end.

In the fourth and last act some sombre and dramatic music give special piquancy to the charming bridal chorus, "In robes as white." The little symphony with its characteristic chords and rhythms deserves special mention. The appearance of Thorgrim is the signal for more agitated music. The close of the opera, as the lovers passing seaward in Thorgrim's warship sing strains from the love song, is pleasing to ear and eye.

With regard to the performance, we can only say that for a first night it was good. Mdlle. Zélie de Lussan, as the graceful Norwegian maiden, Olof, sang with charm and feeling. Miss Tremelli, as Arnora, made the most of her part. Mr. Barton McGuckin, as his part of Thorgrim demanded, acted and sang with energy. Mr. Celli, as the king; Mr. Crotty, as Helgi; Mr. Max Eugene, as Eric—were, of course, efficient. The chorus sang remarkably well. The piece was brilliantly mounted. The house was full. The actors were called before the curtain after each act, and the composer at the close of the performance.

J. S. Shedlock.

MUSIC NOTES.

Mme. Sophie Menter, who has not visited London for some time, appeared at the Crystal Palace last Saturday afternoon. This lady first made her mark here as an exponent of Liszt's music, and her brilliant performance of the "Don Juan" Fantasia has not been forgotten. This time she selected Schumann's Concerto in A minor, a work in which, although there is plenty of opportunity for technical display, poetry is an important element. Of all the Concertos written since Beethoven, it is indeed the one in which the material and the spiritual are most evenly balanced. Mme. Menter played remarkably well—with exception of the cadenza in the first movement, which was certainly not clear—although she did not enter into the true spirit of the music. She afterwards played some Liszt pieces with much success.

Mr. Frederic Lamond gave a pianoforte recital at Prince's Hall on Monday afternoon. His reading of Beethoven's Sonata in A flat (Op. 110) was intelligent and expressive. Here and there, however, in the first movement the lights and shades were too strongly marked. The performance of the two sets of variations on a Paganni theme by Brahms was a brilliant *tour de farce*. No pianist who has not full command of the keyboard can venture to play them. Mr. Lamond further exhibited his skill in Schumann's "Etudes Symphoniques," but with these we were somewhat disappointed; they sounded, with the exception of the finale, somewhat tame. The programme concluded with some Liszt and Raff solos, to which the pianist did full justice.

Mr. John St. O. Dykes gave a pianoforte recital at Prince's Hall on Wednesday afternoon. He has been well trained and is decidedly clever, but, through nervousness or excitement, often hurries the *tempi*. This was specially perceptible in Mendelssohn's E minor Fugue and Schumann's Toccata. Miss Helen Trust sang Grieg's Solvejg's Lied with great charm and refinement. Herr Hess joined the concert given in Beethoven's Kreutzer Sonata. Mr. Dykes should beware of long programmes; the first part occupied nearly an hour and a half.

From Charles Woolhouse we have received:

Kinder-Album. By Carl Weber. (2 Parts.) These are very easy piano pieces for beginners, mostly within the compass of five notes, and even where this is exceeded, the thumb is not shifted. The little compositions are extremely clever and attractive. It is astonishing how much M. Weber has been able to accomplish with such modest means.

Melodic Studies. For Pianoforte. By I. A. de Orellana. Book II. Educational works, even when good, are often dry; but if a composer is able to render the music pleasant as well as profitable, it is far more satisfactory, at any rate to students. It is this union which renders the studies of Moscheles and Chopin so attractive. M. de Orellana has worked on this plan, and with considerable success. The music is only of moderate difficulty: some numbers, indeed, are easy, only requiring careful phrasing.

L'Estasi, by Alexander S. Beaumont, is a light, bright, florid vocal waltz.

I Love Thee, with 'Cello or Violin Obbligato, by W. Noel Johnson, is a melodious and effective song. It gained a prize at the North Midland section of the National Society of Professional Musicians.

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Printed by ALEXANDER & SHEPHEARD, Londsale Printing Works, Chancery Lane; Published by HENRY VILLERS, 27, Chancery Lane, W.C.